

Gerry Mulligan

“I Hear America Singing”

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Introduction

At the beginning of 1995, I suggested to Gerry that he should write his autobiography. Gerry liked the idea, but as an incentive to take on the project, he said he needed someone expert to be with him both as an interviewer and an audience, without interfering with his continuity of thought, but at the same time, to ask questions if he lost his thread.

Ken Poston's name immediately came to mind. As a jazz historian, plus his knowledge of Gerry's career, and his experience as a moderator in panel discussions, made him the perfect choice. Ken was enthusiastic and flew to New York to tape Gerry's autobiography in Darien.

The autobiography also covers his early success, his involvement in the New York theater scene with writers and actors while living at the Algonquin Hotel, his years with Judy Holliday and the films in which he appeared and for which he wrote scores. His recollections of these and other experiences will be included in later expansions of this web site.

I am very grateful to the Library of Congress, and to both Jon Newsom, Chief of the Music Division and his wife, Iris Newsom, editor in the Library's Publishing Office for preparing these excerpts from Gerry's autobiography.

Franca R. Mulligan

Editors' note

The following recollections and thoughts about Gerry Mulligan's life and musical career are excerpted from many hours of taped interviews with Gerry by Ken Poston in 1995. Gerry's wife, Franca, has permitted the Library of Congress to release portions of these interviews for the first time. We are introducing these excerpts as part of the pilot for a new program, *I Hear America Singing*.

A brief biographical sketch of Gerry's life reveals its many facets. Indeed, there is so much covered in these interviews that much important material will have to be included in updated versions of this website over the coming years and months.

Each excerpt is accompanied by photographs, recordings, manuscripts, and other available documents. We have tried to obtain permissions from the rights holders for as much important music and as many recordings as possible. We also plan to offer annotated transcripts of Gerry's interviews with Ken Poston and others, together with translations into several languages. The transcripts have been edited in the way that Gerry had begun to do himself and as we believe he would have wanted them to appear in print. Facts have been checked, persons, places, and works identified, and syntax occasionally corrected when it facilitates a reading of his words without benefit of hearing the expressive quality of his speaking, which usually makes his meaning clear. Gerry did not intend this to be a literary testimony but presented it in the spirit of

a teacher who had much to tell young and aspiring artists about his art and the sometimes painful experiences of life.

There are ideas about music. There are some joyful reminiscences. We have concluded this series of excerpts, for those who wish to hear or read them as a sequence, with his happy memories of meeting his wife, Franca, while he was making a recording in Milan with Astor Piazzolla. But there are darker times he also wished to talk about, especially with young people facing the temptations of heroin and other devastating illegal drugs. He had been a heroin user during an era when rehabilitation was even more difficult than it is today, and when users were sometimes left to die of overdoses for fear of possible penalties that might descend upon anyone even circumstantially connected with illegal drugs.

Eventually, the entire series of interviews will be available at the Library of Congress for scholarly research.

We provide a brief commentary before each excerpt.

Jon Newsom

Gerry Mulligan–Autobiography: Excerpt 1

Gerry describes his upbringing in Marion, Ohio, where his father worked for the railroad as a civil engineer. He also recalls his African-American nanny, Lily Rowan, and his Catholic school in Kalamazoo, Michigan.

Starting at the beginning, I was born in Queens Village, Long Island, New York. Depending on which bio you read about me, I was born in 1926, 1927, and 1928, simultaneously presumably; also in Philadelphia and Reading, Pennsylvania. I've got home towns in various places mentioned in various publications all over the East actually, but the truth of the matter is I was born in Queens Village, Long Island. My father's family had worked on the Baltimore and Ohio, and Chesapeake and Ohio. In fact, his family—his father I guess and probably his uncle as well—was working on building the B&O that goes through Kayser, West Virginia, which, according to my brother, was a rail head for the construction of that branch of the system, and that was where my father was born. But my mother was from Philadelphia, my father was from Wilmington, and they married and had three sons in Chester, Pennsylvania, which is just south of Philadelphia. Then I guess my father took a job with the Maritime Company, the Merritt Chapman & Scott, that had floating dry docks for rebuilding boats and ships and they had the kind of dredging equipment used for ports and harbors. In fact I remember very well some of my favorite reading as a child in my father's library was a book called *Canadian Ports and Harbors for 1924*, and another book I liked a lot was—oh, I can't remember what it was called, but it was about municipal accessories, like traffic light systems and sewage systems. I thought they were great; better than a good novel. Anyway, my father took another job and moved the family to

New York, and I was born in Queens Village, Long Island, on April the 6th, 1927. One of my mother's favorite stories was that the day I was born, since I was her fourth child, she felt she knew pretty well what was going on. One morning when he was getting ready to go to work, she said to my father, "I think today is the day." So they called the doctor, and he came over and examined her and said, "Well, I don't think so, I think it's alright for today and you just go about your business," and he took off. Well, the doctor no more than got in his car and took off down the road than I started to be born, So my father chased down the street after the doctor but couldn't reach him. There was a midwife in the neighborhood, so he got her, and I was born in the kitchen. My mother said the midwife told her that after I was born and was dried off a little bit, they laid me down on the floor and I lifted my head and looked around. She loved that! And I amended that story by adding to it that I took a look around and decided to try to get back in. I've tried to get back in all my life.

I was less than a year old when my family moved to Marion, Ohio. My father took a job as a vice- president and general manager—well, something like that, something important sounding—at Marion Steam Shovel. I guess they called it Marion Power Shovel Company by that time. And so my first memories are of Marion. That was all the town that I knew. When we got out there of course my mother had her hands full by this time with a big house and four boys to take care of and so she got someone to help her. She hired an African-American woman named Lily Rowan. Her first job was really supposed to be kind of a nanny to me. I became her baby and she was very protective of me. When I got older I remembered some of these things, but apparently they

happened early on. My father could be a pretty stern fellow not given much to a sense of humor and had some very authoritarian kind of rules, and even as a small kid if I wasn't eating something I should have been eating he'd say, "By God you're supposed to eat everything on your plate." I don't know if he would smack me or what, but Lily would come flying in from the kitchen and say, "Don't you hit"—what did she call me?—"Don't you hit my Bonzo!" I was her baby. And it's funny because in that way my relationship with Lily is the thing that was so different about my childhood and my brothers'. She literally adopted me, and as I got older I used to go over to her house and spend days over there with her and her husband. Her husband was the head waiter at the hotel in town. Maybe it's hard for people today to picture a city like Marion. It was a city of about 30,000, but it was a very successful city industrially because it had a big power shovel plant and another plant that made power shovels, diesel engines, and all kinds of road equipment, kind of like the Caterpillar people. And publishing and all sorts of things went on there. So it was a very prosperous town. It had a big luxury hotel that had a very nice restaurant and a big theater done in the kind of Moorish style they were doing the grand palaces in the twenties. When I was a kid they still had an orchestra playing in the pit before and after the movies. There was a lot of music around in those days in places that you wouldn't expect it. The movies didn't just displace live entertainment overnight. It was a long, slow downward process and of course was hurried along its way by the Depression. But still my earliest recollection of going to the big Palace Theater was the band in the pit, and that was where they had all the best movies. We had three or four other theaters that we'd go to on Saturdays to see all the cowboy shoot-em-ups.

As a child I spent a lot of time at Lily's house. She had a player piano and I used to love that. She used to have all kinds of things, like Fats Waller [[1]] rolls, so I used to lean against the piano bench with my nose at keyboard height pumping away, playing the stuff. There were things that happened that I just thought were the normal way things were. I didn't know any different, so I spent lots of time in the black part of town and learned things about the community there that was totally different from the rest of the town, but I didn't know it. It just seemed perfectly natural. For instance, when the musicians would come through, and the various black bands would come through, there were no hotels for them. And I suppose if there were any hotels they weren't very good. So what would happen when a black band came through was that the community would put them up. So often there would be musicians staying at Lily's house. She'd let them use a couple of her bedrooms while they were there, and this is how the black bands traveled around. They would go into a town and the community kind of absorbed them.

Recording

One to Ten in Ohio. Gerry Mulligan. Recorded 1972. First released on A&M Records SP3036. Gerry Mulligan (baritone and soprano), Tom Scott (tenor and soprano), Bud Shank, alto and flute), Bob Brookmeyer (trombone), Sweets Edison (trumpet).

Gerry Mulligan–Autobiography: Excerpt 2

Gerry's family moved from Marion, Ohio to Chicago and then to Kalamazoo. He recalls the beginning of his lifelong fascination with trains and his first efforts as an arranger while still a schoolboy.

Well the next year, I went to downtown Kalamazoo to the Catholic school. It was in a very old building. The recess yard was bordered by a big brick wall, behind which ran the main line of the Michigan Central Railroad. The Michigan Central and New York Central luxury trains would go by there. Every day at morning recess I'd go out back, and there would be the Wolverine pulling out of the station, and I'd see people sitting in the dining car with white tablecloths and silverware and I'd say to myself, "Man, what am I doing here?" That was my idea of heaven, to be sitting in the restaurant cars instead of being out in the cold and messy school yard. The next year the school moved into a new building and established some music courses. They brought in a man to teach music; he was a trumpet player, but he taught all the instruments. I decided to play clarinet. We tried to start an orchestra with all of us beginners. It was a fairly ungodly instrumentation: one clarinet, one violin, one drum, one piano player—seven or eight of us. I had the desire to write something for us, so that was my first arrangement. I was fascinated with the tune "Lover," with its chromatic progression that I felt was beautiful. So I tried to write out an arrangement of "Lover," very simple with a lot of whole notes and quarter notes, and I tried to get the moving parts and all that stuff for our little instrumentation. Well, I ultimately never heard it because the school was taught by nuns, and like a fool I put on top of each sheet the title "Lover." A nun took one look at the title and that was the end of that. We

never even played the thing. So that was the abrupt end of my burgeoning writing career.

Gerry Mulligan–Autobiography: Excerpt 3

While still in his teens, Gerry worked as an arranger and band member for Elliot Lawrence[[2]]. Gerry's genius, particularly as an arranger, led to work with Gene Krupa[[3]] and Claude Thornhill[[4]]. Settling in New York around 1948, Gerry recalls his working friendships with Gil Evans[[5]], at whose apartment he spent most of his time with Miles Davis[[6]] and others, which produced the legendary Birth of the Cool album[[7]].

I was over at Gil's place most of the time. It finally got to the point where Gil and I were taking turns using the piano and taking turns sleeping, and there were people in and out of the place all the time. Day and night we'd have people over there, and so there was no schedule like with normal people. When guys would come, we would be up and have breakfast or eat something if we felt like it, and one of us would be using the piano. This went on winter and summer. It got really cold down there, so we were bundled up in overcoats and blankets sitting at the piano taking turns writing. More than anything, it was just an outgrowth of these endless or open-ended conversations that were always going on. The guys that came down were George Russell[[8]], John Lewis[[9]], John Benson Brooks[[10]], [John] Carisi[[11]], and occasionally [Johnny] Mandel[[12]] and the guys from the Thornhill Band when they were in town. Dave Lambert[[13]] usually had his little daughter Dee in tow with him; and for a while Dave and his wife at that time–Hortie, Hortense–were kind of living here and there out of their suitcase, trying to make ends meet, the pair of them with a baby on their hands. So for all of us it felt like a transient existence. We were all trying to find some place for ourselves, and the theorizing was a natural result of that. We lived much more in our ideas than we did in our physical reality.

We'd taken an exaggerated Bohemian attitude toward life, while living in the middle of Fifth Avenue and 55th Street. It was so out of place . . . it was funny. Miles and I would walk down the street and people would stare at us, at how peculiar we looked. Miles would get mad at people staring, but I'd say to him, "Well, you've got to admit, man, we're a pretty strange-looking pair wandering around here."

And that's when we finally wound up with this thing with the six horns, because it seemed to offer a lot of possibilities. Our original thought was that we wanted Danny Polo[[14]] with the thing on clarinet. And we realized that was impractical because Danny was always on the road with the Thornhill Band and there wasn't anybody else that we wanted on clarinet. Part of it was that Danny's sound was so much that wood sound that I always loved—talk about [Irving] Fazola[[15]] and [Barney] Bigard[[16]] and the New Orleans players—because he played Albert[[17]] system. And it was that particular sound that would really have been good in that band. We wound up holding it down to one trumpet because if Miles were to be the trumpet his sound was so personal that we didn't really want to have to blend it with another trumpet sound. Let the trumpet sound be his; and it really fit. It became an easy thing for me to write for because I could hear Miles melodically much more easily than I could hear a trumpet player who was really playing an open trumpet sound. We tried to have enough low horns to be able to use the tuba. In some ways, I've always felt that maybe the tuba was extraneous, especially when you realize that the amplified bass gives the bass another presence in the band and a lot of the times the tuba lines get in the way of the bass lines and vice versa, because even though the bass line is

walking, it can still serve the same function in the ensemble. However, we wanted to have the tuba because we wanted a continuous chromatic scale for the band that could go from the very bottom to the very top. It also offered lots of possibilities, which we didn't explore to any great extent. We didn't write that much for it. There were probably only fifteen or twenty charts that we contributed. That's from all of us who wrote for it.

Miles was really the practical one. It's a little hard for some people to realize that, but Miles always wanted something of his own and he really had the desire to have his own band and make a place for himself in the music scene. He loved the sound of the Thornhill Band and when he heard this idea we were talking about with the instrumentation, he thought that could be it. So he was the one who started making the phone calls, getting the guys together, picking out the players, reserving the rehearsal studios, and generally assuming the role of a leader. And that's how we started actually playing together, because I think if it had been left to the rest of us we probably would have kept on theorizing and writing and never have gotten around to doing anything.

Recording

Rocker. Gerry Mulligan. Arr. Mulligan. Recorded March 9, 1950, New York City. Released on Capitol M-11026, "Miles Davis: Birth of the Cool." Soloists on this piece: Miles Davis (trumpet), Lee Konitz[[18]] (alto), Gerry Mulligan (baritone). Band: Miles Davis (trumpet), J. J. Johnson[[19]] (trombone), Gunther Schuller[[20]] (French horn), John Barber[[21]] (tuba), Lee

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Konitz (alto), Gerry Mulligan (baritone), Al McKibbin[[22]] (bass), Max Roach[[23]] (drums)

Gerry Mulligan—Autobiography: Excerpt 4

Gerry describes Miles Davis's band as it worked in recording, rehearsals, and performance.

Well, the engagement at the Royal Roost[[24]]—it was fun playing that stuff in public and all that, but the band didn't really settle down and gel because when we got down to the club situation and the thing that we were trying to do, we really needed to concentrate more on how to do it. If you start stretching out too many solos on those arrangements—to me this always happens in arrangements anyway—if the solos are too long then the composed parts lose their continuity; they lose their connection with each other. And that's what Miles started to do in the club, play more and more choruses on the things, so that the band never really solved those problems, and Miles wasn't considering them. John Lewis used to get really mad at him because he wouldn't assume the responsibility and wouldn't consider the band--because the band was a unique thing. It's not like going into the club with a sextet. It functioned well as a rehearsal band, because as a rehearsal band you're in an altogether different world than when you're out functioning as a working group in front of an audience. It's an altogether different kettle of fish and it takes focus and concentration, and it takes consideration. It takes awareness of what's going on on the bandstand and in the audience, and you have to be able to nudge the guys towards each other if they are not doing it naturally. Of course, ideally, you get musicians who think like that in the first place. But, we were a bunch of guys, each going in his own direction, and nothing was pulling it together.

Recording sessions are different because you're concentrating on one thing. You're not dealing with an audience. You're dealing with the music and you're dealing with your part in the music and your part in the ensemble, so everybody is doing his best to cope with the problems. They sent Pete Rugolo[[25]] in from Capitol[[26]], sent him in from Los Angeles, to supervise the dates and, of course, Pete hadn't been around the band and hadn't been around me or any of us and didn't really know what the hell we were trying to do. He told me at one point when we took a break, "Gerry, we are having a hell of a time in the control room and I don't know what to tell the engineer. We just really are not getting it." I said, "Well, I don't know what to tell you about how to record it because I don't know that much about the microphone and the techniques. All we're trying to do is get a natural balance between the six horns." We were trying to blend with each other and we were set up so that we were all facing in on the microphones, so ideally we should have been able to hear each other to a certain extent. I think probably what they needed to do—I don't know if they had the facilities then before any kind of stereo—was to have more microphones than we used. I don't know what the limitations were on the equipment, but that's really what it seemed like it needed. It needed more control of the definition on the inside of the ensemble. And I really realized that a couple of years ago when I was putting things together for the *Rebirth of the Cool*[[27]] album and the concert tour; so that's what I did with it. Trying to hear the inner voices and lower voices, there's no definition at all. Now a lot of those things I wrote, so if anybody should be able to hear them I should be able to hear them, and I can't hear any definition between them. It has the sound of the chords and so on, but there's no real telling who's playing what. They just had no definition. But what they did have was the overall quality

and atmosphere of the band, and it had the melodic sense of all of the things that were going on. So, in a strange way there was a kind of perfection about those original *Birth of the Cool* things, that with all of the imperfections as far as the technology or even in the playing, the musical perfection is there because of the stuff that it was played on. And Miles was brilliant on those things, Miles and Lee both. Absolutely brilliant, the way they played in and out of the arrangements—wonderful. That made everything worthwhile. Another thing that made it worthwhile was Max Roach on the first date. The first set of dates was really wonderful. He was far and away the best drummer for the thing because he could approach the things as a composer and he took the kind of care with playing with the ensemble that showed his compositional awareness.

Gerry Mulligan—Autobiography: Excerpt 5

While in New York, Gerry was deeply affected by Charlie Parker[[28]], whose early recordings influenced him, as they did many others, and whose personal encouragement inspired Gerry not only as a composer and arranger, but as a performer.

As soon as the first two Charlie Parker records[[29]] came out, they became kind of widespread. The earlier one was on a label called Comet[[30]], I think, and it was Red Norvo's[[31]] date. And on it were Flip Philips[[32]] and Big Sid Catlett[[33]]. I'm not sure, but it may have been Teddy Wilson[[34]] on piano, and Red on vibes, and Dizzy [Gillespie][[35]] and Bird. Anyway, these were kind of swing band stuff and you know not too shocking, but when Bird played it was like a new county had been heard from. It just was an altogether different atmosphere and it was really striking because he played with such clarity. And then came the quintet, I guess they were on Guild[[36]], the first quintet records that had Dizzy, Charlie, Bud Powell[[37]], and Max [Roach], and I don't remember who was on bass. Now they were very accessible to everybody to hear and to understand because they were arrangements. This was something I hadn't even really thought about then, but not too long ago I was talking to John Lewis[[38]] about it and he said the thing is that Bird showed up first, and they always talk about Bird and Diz. But Bird and Diz were quite different entities who, until they played together in Dizzy's small group, had very little to do with each other. Lewis thinks that Bird was a big influence on Dizzy as soon as they got together, but Dizzy really was from another school altogether. He was influenced by Roy Eldridge[[39]], and the things that he did were really out of Roy more than anything and were not really related to all of the things that were going on at Minton's[[40]], the famous sessions up

there that [Thelonious]] Monk[[41]] and a lot of other people were involved with. So that they were really quite separate, but in that context of the quintet—they were Dizzy's tunes primarily, and they were Dizzy's arrangements, and they were good so that it made it kind of a showcase for Bird—it was wonderful. It was one of the best things that Bird ever recorded. And Bird, like any other soloist, needed a setting. I know that everybody went around and just recorded Bird for his own sake, but to me that kind of misses the point of music. I can't just see music as being one soloist playing the thing and that's it. Too many guys approached it that way over the years. They only put up with what they called head[[42]]. The first choruses as an entry and whatever is going on in the arrangement until their solo, that's just introduction. It doesn't mean anything, you do without that, man, it all starts when they start soloing. Well, I don't think like that, and Dizzy didn't either. He always had a very, very good sense of arranging. He was quite a good arranger—very imaginative and very individual. So, that was where he was coming from. He was really a band man, an arranger and a Roy-influenced trumpet player, and Bird was just something else altogether. Bird was Bird. It seems like he came along fully formed, but it wasn't quite that simple because of the stories about Bird's youth. He used to talk about when he was a little kid and he'd be down at the places and he could hear Lester Young play. He'd be out in the alley listening through the openings to the fans in the kitchen, so he could hear Lester Young[[43]]. And later on he took a job in New York—I guess it was in New York—dishwashing someplace because Art Tatum[[44]] was playing there, so he could hear him all the time. This is the kind of stuff you don't realize is an influence. At one point, not too long ago—when I was putting something together for a history course—I was listening to a record of Tatum's that I hadn't heard before and I heard him play this really elongated line through a set of chords. It was very complex and fast moving and it suddenly hit me. I thought that Bird had studied this

passage or must have heard Tatum a lot because he used to do things like that, that the guys hadn't done on horns before, the thing of making his melodic line running arpeggios on chords, running them in a different meter. Not like one, two, three, four but he would go like one, and the third beat would be two, and then another beat over here, and so he would sail through this progression hitting the chords but not in the same place and come out here four bars later someplace else. Well, Tatum used to do that, and then Bird did it. Sure enough, I found out not too long after that he did take this job as a dishwasher just so he could hear Tatum. It showed up in his playing. Somebody sent me a little bit of tape that had Bird playing at home when he must have been maybe seventeen years old or something with a friend of his, a guitar player, and of course he was playing "Cherokee."[[45]] This was his number, man, he worked on that thing for years. Somebody said that when he did "Ko-Ko"[[46]]. it was not just a little accident that it came out the way it did. He had been laying the ground for that thing for twenty years anyway. The solo he played on that is like a masterpiece in itself. There was something kind of inevitable about the way Bird played, and it was very direct and very melodic and it transcended the limitations of the horn, or playing things because it felt good on the horn, which most players had done. You do things because they're good on the horn. Bird didn't seem to care about that. He did things because they were in him, and then putting these two things together forced the horn to react to what he wanted. He wasn't reacting to the horn. My first experience with Bird was personally kind of remarkable. I was arranging for Elliot Lawrence's Band in Philadelphia. Bird came into town with Dizzy, and they were doing a concert at the Academy of Music and they had their quintet. Bird came over to the studio--Red Rodney[[47]] had met him in New York, so he brought Bird by the studio to meet everybody and to hear the band. Bird was great. Everybody liked him, and he was very complimentary and liked the charts of mine that he had

heard. He invited me to come down and play with him. I said, “Well, I am not playing the concert. I am just arranging for the band.” He said, “Well, maybe you can come over to the session at the Downbeat Club[[48]] anyway.” The next day, in the morning, I got a call from somebody at the station who said “You better bring your tenor sax down because Frank Lewis, the tenor player, tripped on the stairs at home, his kid left his skate or something, and he broke his wrist and he can’t play. So, you have to sub for him.” Well, I went into the rehearsal in the afternoon and the guys were all giving me kind of a fishy look, like I was doing a little black magic here. I wound up playing the show on tenor. Afterwards we went over to the Downbeat, and Bird was going to sit in with Don Byas[[49]]. Anyway, I sat and listened to a set or two and by this time it was getting late, and I was listening to Bird playing with Don Byas, two of the greatest jazz saxophone players I’ve ever heard. The pair of them could tear it up. Don was something. He had a wonderful sound and great command and he was a fast, really dynamic player. I was getting ready to go because I had to be up the next day, so I went over to Bird and said to him, “I’ve really enjoyed it. Thanks a lot and hope I see you soon.” He said, “No, you can’t go. You have to play.” I said, “No, man, come on—play with you guys? Don’t be ridiculous. I’d be scared to death.” He said, “Now wait a minute.” He went to the checkroom and got my horn out and put it together and blew on it and said, “Okay,” handed it to me and said, “Now, go play.” So, I had to go play with Don and Bird. I don’t know what the hell I played. I have absolutely no idea because it scared the living daylights out of me playing with these guys. I felt way out of my league. But, Bird was complimentary and was very nice to me and encouraged me, and that was great.

Recording

Ko-Ko. Charlie Parker. Recorded November 26, 1945, New York City. Released on Savoy S5853-2. Charlie Parker (alto), Dizzy Gillespie (trumpet), Argonne Thornton (Sadik Hakim)[[50]] (piano), Curley Russell[[51]] (bass), Max Roach (drums)

Gerry Mulligan–Autobiography: Excerpt 6

Gerry moved to Los Angeles in the spring of 1952 with girlfriend, Gail Madden[[52]], and got work there as an arranger with Stan Kenton[[53]]. While relegated to writing mostly dance arrangements, Gerry was asked to write an original composition, the now classic “Young Blood.”[[54]]”

Gail and I took off for Los Angeles and looked up Bob Graettinger [[55]], who was in touch with Stan Kenton, and I wound up getting the opportunity to write for the band. Even though it wasn’t my ideal band or style or anything, I was very glad to get the job and did my best to try to satisfy Stan. I wrote a lot of charts for him at that period. I remember that the first thing I wrote for him was very contrapuntal, I was trying to do a thing that built an ensemble sound out of all the unison contrapuntal lines, and it built up to a nice solid ensemble chorus. Stan didn’t really like it very well, so he said if I rewrote it he would take it, so I did. I put the tune “Walking Shoes”[[56]] on the first part and used the out chorus from the piece that was there. That was alright. He made sure that I understood that the other guys were to do the concert stuff, and what I was writing would be the dog work, writing the dance arrangements, which was alright with me because I liked the tunes. I did the best I could with them. I’m not sure how much he liked them. I threw in a few originals along the way. Then he had the idea that I should write a piece called “Young Blood,” so I did.

Recording

Young Blood. Gerry Mulligan. Arr. Mulligan. Recorded September 10, 1952, Universal Studios, Chicago. The Stan Kenton Band. Released on Capitol CAP T 383, “New Concepts of Artistry in Rhythm.” Soloists on this piece: Conte Candoli[[57]] (trumpet), Richie Kamuca[[58]] (tenor), Lee Konitz (alto), Maynard Ferguson[[59]] (trumpet). Band: Vinnie Dean, Lee Konitz

Gerry Mulligan—Autobiography Excerpts

(altos), Richie Kamuca, Bill Holman (tenors), Bob Gioga (baritone), Bob Burgess, Frank Rosolino, Bill Russo, Keith Moon, (trombones), George Roberts (bass trombone), Conte Candoli, Buddy Childers, Maynard Ferguson, Ruben McFall, Don Dennis (trumpets), Sal Salvador (guitar), Don Bagley (bass), Stan Levey (drums), Stan Kenton (piano)

Gerry Mulligan—Autobiography: Excerpt 7

The pianoless quartet, which Gerry formed in 1952 and with which he recorded for the new Pacific Jazz[[60]] label in the fall of the same year, was an instant success and received glowing if not fully accurate press concerning its inspirations and aspirations. Gerry describes this major turning point in his career and clarifies the history of the quartet.

After that I met Dick Bock[[61]]. I guess I knew about him because he had put together some dates for Discovery Records[[62]]. As it turned out he was booking the room at the Haig[[63]], especially the off nights. He would bring in the guys who were to play on the night that the main attraction wasn't playing. He started me playing there on Tuesday nights, and at first I would always be playing rhythm section with Don Trenner[[64]], and the main attraction was Erroll Garner[[65]]. Of course, when Erroll was there they had this beautiful nine-foot concert grand Baldwin on the stage for him and it remained pretty much the same for the couple of months Erroll was there. Then they started to make plans about what to do because Erroll was getting near the end of his stay, and they were bringing in Red Norvo and his trio, who didn't use a piano at all. They were now in a quandary over what to do about the off night because they didn't have a piano and they certainly weren't going to rent a grand piano to play on the one night. John Bennett, who was one of the owners of the place, said, "What they should do is get one of those little sixty-six-key studio uprights for the off night." In the meantime Dick had said that he would like me to put a group together to play the off nights. I said, "Great," but when John said this about the piano I said, "No, I don't think I want a studio upright. Thank you. Let me think of something else." I started to try different things with a bass guitar, drums, and horn—various ways of approaching a rhythm section without a piano. One of the things that gave me a lot of

confidence to do that was that when we were still in New York and Gail [Madden] and I were organizing some things, we organized a record date with Prestige[[66]], but the rhythm section that she had (with maracas that kind of made a swishing sound, that she made go with the cymbal sound) had no piano in it. So, because of the things she had tried, it gave me kind of an idea of what I might try and what not to do and so on. Gail had been enthusiastic about Chico Hamilton's[[67]] playing. And I had played around at a number of sessions in the Valley at which Chet [Baker] [[68]] had played, so I played with him a couple of times and was very impressed with his melodic playing, which you don't usually hear in players at jam sessions. People are so busy playing their horn and trying techniques, but Chet was such a melodic player that I thought we could try it with no piano. And we were lucky to get a bass player [Carson Smith] [[69]] who also had a good sound and good time, but who also thought like an arranger. Each one of us brought something particular to the group; it wasn't just playing the instrument, it was bringing a point of view to it. And when we put it together it gelled because Carson Smith on bass had a particular feeling for the function that he was doing. He realized that he was doing two things at once; it was like being part of the ensemble plus part of the rhythm section. Because everything was supported by the bass, since you didn't have a piano stating the chords, it had to come from the combination of the bass, bass line, and whatever we were doing with harmonies. Chico had his unique approach. All the time we rehearsed we only had a small set, maybe a snare drum and high hat, a standing tom-tom, and one top cymbal on a stand—no bass drum, no set of tom-toms—and so it was a minimal set. And I remember the first time we had been rehearsing down at a house that Chet rented in Watts, and we were getting ready after rehearsing to pack up to go up into the city to play the job, and I looked in the back of Chico's car. He had a whole set of drums back there. I asked, “What have you got your drums here for?”

He said, “Well, we're going to work tonight.” I said, “Yeah, but you're not going to use all that stuff are you?” He said, “Certainly.” I said, “No man, you must play with same stuff you’ve been rehearsing with, because this is the sound of group. It's going to be different if you come in with a whole set of drums.” He finally gave in, so that’s what he played on: the snare, the sock cymbal, the one standing tom, and the one standing cymbal, and he played a good deal of the time on brushes. But he used to do things in solos that put me away. A big factor in the appeal of the group was that Chico had such a good show sense that he brought that out in all of us, and so the group wasn’t as introverted as Chet and I were. It was very accessible, what we were doing, and it was clear. You could see through it, and Chico brought this kind of extroverted quality to it that kept the thing alive so that there was noticeable vitality there. Chet had a very melodic sense, and I fell into a natural role of accompanying, being the bridge between the bass line and the solo line, and it worked.

Recording

Nights at the Turntable. Gerry Mulligan. Recorded October 15 and 16, 1952, Gold Star Studios, Los Angeles. The Gerry Mulligan Quartet . Released on Pacific Jazz PJLP 1. Chet Baker (trumpet), Gerry Mulligan (baritone), Carson Smith (bass), Chico Hamilton (drums)

Gerry Mulligan—Autobiography: Excerpt 8

Chet Baker's musical affinity with Gerry made it possible for them to improvise contrapuntally with remarkable results. Here is Gerry's recollection of that rare compatibility that made the quartet one of jazz history's most successful collaborative ventures.

Many of the things that I wrote were worked out, but a lot of the stanzas that we played weren't really worked out ahead of time. Chet and I would sometimes play tunes that we never even discussed, and one or the other of us would just start playing it. We would wind up doing something with it that would sound like an organized arrangement, so people couldn't really tell whether we had worked it out or not. We were also able to do something that, to this day, I don't think that many people are successful at—make convincing endings. We could go into some kind of a chord extension, a sequence at the end of a piece, that sounded like we worked it out. Each one could hear where the other was going and wind up making sense out of it, so that it sounded like it was written. Sometimes a whole night would go by, and we wouldn't discuss what we were playing, and we would hardly play anything that we would normally play on other nights. We would just play a whole bunch of different things. And that was one of the joys of playing with Chet because we were able to work together so easily in that way. I had never experienced anything like that before and not really since. I've played with other guys with whom I've been able to establish a rapport. All the years with [Bob] Brookmeyer[[70]], we were able to anticipate each other, but still not in the same way and not with the same ease that happened with Chet.

Gerry Mulligan—Autobiography: Excerpt 9

Aware of the oversimplifications and distortions that have arisen in the lore surrounding the quartet, Gerry discusses some of the ideas about counterpoint that were in the air at the time he arrived on the West Coast.

There was a kind of a general movement to do more obvious things with counterpoint. The contrapuntal idea had always been there. It existed in the early days, especially with New Orleans music, with each one of the lines, each one of the instruments, having its own function in the ensemble, so they're playing separate lines, and that's counterpoint. And what we were doing was merely another application of the functions of the instruments. In the Dixieland kind of thing you had the clarinet riding on the top, embellishing chords, the trumpet playing around the melody so he's establishing the lead line, and the trombone playing in an accompanying way that's establishing a chord relationship that connects it with the rhythm section and with the trumpet or cornet line. Ours was different because it was a different kind of rhythmic approach, and the horns we were combining were different. We did not have the clarinet riding high. It was another function. The trumpet was playing different kinds of melody. He's still playing the lead line, so that function remains the same. I was still playing the harmony line in place of the trombone, but the kinds of lines I was playing were structured differently because the rhythm was different. We weren't playing Dixieland two-beat, we were playing a much smoother kind of four-beat[[71]]. My whole job, because I had left the piano off, was to establish always the sound of the chord progression that was moving through the piece, and to do that with my harmony line in relation to the bass line which always had to be able to state something basic about the way the rhythm line moved. You didn't have to just play roots of the chords so that you always had the root on the bottom, but you could move through them in such a way that the

implication of the chord was always there, so that even though it wasn't obvious to the ear and it wasn't spelled out, the impression was there. And that's what we were doing—giving the impression of the chord progression because of the ways that we were touching on those notes. So we were even doing the same kinds of relationships as far as the counterpoint was concerned; what we were doing was changing the actual function of those lines.

So the counterpoint had always been there, and there was this period in writing for the big band where (in fact this was something I was talking to Bill Holman about the other day) a lot of us were working from different directions: ways of making a smoother kind of counterpoint, and making counterpoint a more important element in band writing instead of it being up and down ensemble stuff. Now Duke's writing incorporated a lot of contrapuntal ideas, because he didn't write so much straight up and down ensemble things you associate with most of the bands or Count Basie, especially Count's later bands. There was more counterpoint in Count's earlier bands, like a lot of the unison saxophones against the punctuation of the brass, or the unison sax as the punctuation to the trumpets, and the trombones doing another function. That's all contrapuntal. So, Bill was saying that this was why he, and I think Graettinger too, were taken with the first arrangements that I brought in to Kenton's band. Bill said he had already been leaning in that direction, trying to open up these contrapuntal ways of approaching it. And so when I brought my things in, he said he really liked what I had done because I had achieved that counterpoint in these charts.

So it was probably more *talk* about counterpoint at that point. There was also the problem that when journalists write about something they write about it in a certain way. The *quartet* was a

new thing, so they harped on the fact it had *no piano*, and harped on the fact of the *counterpoint*.

Well, neither of these ideas was necessarily an original idea of mine. It wasn't as if nobody had ever thought of it before. But it was a point of interest and something that they could use to identify the music in words, and it was also something that all of us as arrangers were conscious of in orchestrating for a big band. I think many of us were working on the idea of making the big band more orchestral, rather than bandlike.

Gerry Mulligan—Autobiography: Excerpt 10

In the fifties, Gerry became addicted to heroin, which, after his separation from Gail Madden, affected his personal and musical life so severely that he sought medical help. He was finally able to withdraw completely from drug use.

After Gail and I split up, I started to get back into my old habits with heroin. Not ever to the extent that I had been involved in New York, but still enough that it was an ongoing thing, and it was time-consuming and constant. I was in California and started to look for some kind of medical help, which was very hard to come by. If you have a problem, then you always are on the lookout for somebody with a cure, and you constantly hear about cures for drug addiction or alcohol addiction and, of course, they seldom work. On top of that there was the attitude of the police that drug addiction is an incurable disease, which helped make this a self-fulfilling prophesy. At the same time they were thoroughly rotten in most cities to drug addicts, and most especially to jazz musicians. They thought it was the natural condition of jazz musicians, so that was one of the things we had to contend with in many of the cities. For instance, when we would be on the road, there was a large city, not far from New York, which shall be nameless, where whenever we rolled in to play with whatever group I had, quartet or sextet, the police would come around and shake the band down, and do it in a way that was as embarrassing as possible. It's a perfect example of the misuse of power and self-satisfaction of a lot of the narcotics police in those days. And in this city, where most of the jazz clubs were in black sections of town anyway, the police would be there and conduct body searches of the musicians, white or black. Now I suppose the fact that we were jazz musicians working in jazz clubs meant that there was some basis for their illegal searches, and of course you couldn't do anything about it because if you

tried to do something about it then they would just be rougher about it or more consistent in bothering us. So it was something that had to be endured. In this same nameless city, one incident stands out. There was a well-known band playing at the local orchestra hall, and the police came and shook the band down and found some heroin. Now whether it was actually the musician's heroin or whether it was something they planted, I never knew. It could easily have been his, because a lot of guys were using heroin, but because of the reputation of this city, musicians were usually smart enough not to carry something into the place. In any event, they arrested him, took him to the police station, called New York and talked to the agent who booked the band, and made some kind of deal. The police never booked the musician, they only held him. In the meantime, one of the police drove to New York, got \$2,000 from the agent, and they released the musician. If somebody hadn't paid these people off, it would have been in the papers as a headline, a feather in the cap of the local police who were keeping the city safe by arresting these dangerous jazz musicians. Instead they got the money, so that was the end of it. But this has been the situation for a number of years. In a lot of ways it was much worse in the forties and fifties.

One of the results of this was that doctors and psychiatrists were very, very loathe to treat any drug addicts because they were afraid they would get in trouble. They would lose their licenses. The police could accuse them of anything they wanted, and as a consequence, it became very difficult to get any kind of effective treatment for addiction. I went to a number of doctors in Los Angeles and always got the same answer. It was really kind of amazing. They'd say that if I stopped using heroin for six months, they would consider taking me on as a patient. I said that if

I could stop using this stuff for six months I wouldn't be there, I wouldn't need them. And so it was a stalemate. When I got back to New York, after the rest of my stay in Los Angeles, with all of the adventures that were inherent in that period, I still kept up my search for a psychiatrist, and finally, through a doctor friend, was introduced to a man named Bill Haver. Bill was very helpful and willing to take me on as a patient and wasn't worried about the consequences because he felt that what he was doing was more important. His attitude was that we would try it. He had doubts about taking on a creative person as a patient because one of the fears of psychiatrists was that if they messed around with the emotional problems of creative persons, they might just cure them out of their creativity, and they didn't want to be responsible for that. It makes sense because a lot of the time the creative urge is forced to find an outlet because of the frustrations resulting from the emotional problems. It's the release of the storms of the emotions. Bill Haver didn't demand that I stop using heroin beforehand, or anything of the sort, so I started attending two or three sessions a week with him. After a year or so it started to have an effect, and I put myself into a clinic. It was not upstate, but near the river, north of New York, and I really disliked it there a lot, so I left after a few days and went back to my old ways. After a couple of years out on the road, one of the guys that was playing with us on a trip wanted to try heroin. I tried to talk him out of it, but he got it anyway and he came back to the hotel and turned himself on and proceeded to pass out. I'd had some experience with guys passing out, and I must say that Zoot [Sims][xxxx] and I saved the lives of a lot of guys because we worked on them until we revived them. There was one time when we gave artificial respiration for about eight hours straight to keep a guy going and we saved him. One time when we had trouble doing it, we had to call an ambulance, whatever it meant. I never could understand it, but there were cases of musicians I knew who had let other guys die because either they were too stupid to know what to

do or they were too afraid to call an ambulance. We lost a couple of very good musicians that way. But anyway, this time I wound up again spending the night giving this player artificial respiration, and the next day I'd simply had it. I didn't want anything more to do with any of it. We were in Detroit. We were supposed to go to Chicago next, but I called the agent and said cancel out Chicago, I'm not going, and don't book me with this group any more. If you want me I'll be in the hospital. I put myself in a clinic in New York for a couple of weeks, and that was the end of it.

Gerry Mulligan–Autobiography: Excerpt 11

The pairing of Thelonious Monk with Gerry on a recording seems to many an unusual idea.

Gerry tells of this impromptu session with an artist whom he had known as a friend for many years.

Well, the one recording with Thelonious came about by accident because he and I were pals and we visited back and forth. We only lived a few blocks away from each other and spent a lot of time together. So I'd be over at his place a lot, but oddly enough we never played together. We were always hanging out at his house talking about writing, and we would show each other things we were doing on piano and ideas that we had for orchestration and so on. And I spent a lot of time transcribing some of his tunes that he didn't have written down. So, he had a recording date with Riverside[[73]], and I found out about this from Orrin Keepnews[[74]], who said that Thelonious went down to the office one time to talk about this date and it came up in conversation that Gerry Mulligan was waiting outside for him. Keep said, "Oh, you know Gerry?" And Thelonious said, "Yeah, we're old friends." As it turned out, they had wanted originally to do the quartet that Thelonious and John Coltrane[[75]] were playing with down at the Half Note[[76]]. But Coltrane was tied up in a contract with somebody else and they couldn't get a release for him to play with Monk on the Riverside album, and so they were kind of stuck. I guess they were thinking that Thelonious would make a trio album, but then when Keepnews found out that Thelonious and I were friends, he asked if Thelonious thought I would record something with him. Monk said sure, and so that's how that came about. I said I'd do it and I felt like I was walking on a tightrope because, not having every played together, I was feeling my way. The way that Monk accompanies you, and the way he approaches

chord progressions really demanded a whole different melodic approach from me. I could hear in places where I was getting it together, like getting into a groove with him that really fit, and in other places that I was really kind of stumbling because I couldn't find my way. I kind of marvel at my guts to go record something like that, to put myself in the frying pan that way. But that turned out to be the only time we ever recorded anything together, which in itself was kind of a happy accident. I'm glad we did it, even if it's got big bruises on it.

Recording

Straight, No Chaser. Thelonious Monk. Recorded August 12, 1957, New York, producer, Orrin Keepnews. Released on Riverside RLP1106, "Mulligan Meets Monk." Gerry Mulligan (baritone), Thelonious Monk (piano), Wilbur Ware[[77]] (bass), Shadow Wilson[[78]] (drums)

Gerry Mulligan—Autobiography: Excerpt 12

Gerry discusses his views on studio recordings versus recordings of public performances.

I've always felt that in-person performances were totally different from a record. I know a lot of fans like to have the record of a live performance and so they accept it on its own terms. But I can't. If you're sitting in a theater and a band does something and they stretch out and somebody takes another chorus, there's something physical that goes on, and the audience is with you. They can see it and they understand why you're doing it, whereas when you're listening you don't necessarily have that same connection and musically it may not make any sense at all. You're playing more self indulgently, or whatever, and it can become a bore.

That's just one example. There are lots of things about the interaction between an audience and the band that takes place when you're playing in front of them that is altogether different from the impact of music when the physical element is not involved. It's your ears and the music; it's a private coming together in your head, your senses, that is totally different from the relationship between thirteen, or fourteen, or fifteen musicians here and couple of thousand people out there, and it's just not the same thing. I really would like to have seen the things edited down. Norman [Granz][[79]] is a great believer in doing things the way they are. He likes jam sessions for that reason. He thinks that a record should be a realistic presentation of what happened. Norman and I always respected each other's opinions, but have always felt quite differently about the functions of records. If I had a record company I might be the way he is about it, but of course I'm trying to protect my entity which is my own band and my own music, so I want to put it in front of an audience

in a way that's going to attract them to play it more than once. A lot of these things that are long, long, long, long, long, I might play once and say that's nice and never play them again. But when you play a thing that has a form to it, the listener can get into it. My studio dates are geared towards albums that will make the listener listen to the music and want to play it over and over again. A lot of times you hear something the first time and it doesn't really hit you, it doesn't grab you. It builds slowly; so this is the thing you're up against with albums and with the competition for people's listening time—how to con them into listening twice. You have to be aware of how you program the material. The longer the records got, the harder it got to do this.

Gerry Mulligan—Autobiography: Excerpt 13

During the last decade of his life Gerry became more closely involved with the production of his studio recordings. He describes his commitment to the idea that an album, being a complete artistic entity, must evolve from the material, a process he allowed to take place during the recording session.

I seldom go into a studio with an overall idea of what the album is going to be. It has to evolve out of the material that we're doing, especially if we're doing new material. I don't know where it's going to lead me. I have no real idea. So I'm dependent, if I record for somebody else, on their ability to be able to go along with me and let me find my way. It's like a tightrope walk to be able to do all this in a minimum of time; I don't have open-ended time to do it. There aren't hundreds of thousands of recording dollars like there are for pop dates. I've got to bring these things in at a reasonable price, so it's an ongoing challenge. But I have to do it that way; I can't really plan all that stuff ahead, especially with the small band. When you're dealing with big band material it's got to be more thoroughly organized. I'd love to be able to let things evolve more easily with big bands, piece them together, take this and that, and try this and that, but that's expensive. Even just doing it in rehearsal is expensive. Rehearsal time costs damn near as much as recording time. So, I don't have the luxury to do those things. With the little band, I have a little more leeway to let things happen and can wind up with an album that sounds thoroughly planned from beginning to end that wasn't at all, that just evolved out of the material and the approach to it. One of my favorites that was done this way was *Lonesome Boulevard*[[80]].

Gerry Mulligan—Autobiography: Excerpt 14

On the road with Gene Krupa, Gerry learned something about Classical music from the records Gene would bring with him and play. Gerry recalls how important it was for him to have a musical mentor who could point out what to listen for, especially in new and challenging works.

The person who really got me started listening to specific composers and trying to understand what they were doing was Gene Krupa. Gene used to carry a phonograph and records on the road, and he used to enjoy having some of the musicians hang out with him in his hotel room, where he'd play stuff for us. He had such enthusiasm for the music. He'd say, now listen to this, and listen to what the trumpets do here, and listen to the timps here. He'd focus us in on things and it really had a good effect. The best way to learn about something new is to have somebody who's enthusiastic and who zeroes in on aspects of the music that you might miss if left to your own devices.

There was a composer I met in Boston and used to enjoy hanging out with who was an avant- garde guy. We used to have funny arguments because I've always been kind of conservative in my tastes. I loved [Igor] Stravinsky[[81]] and all that, but I thought [Béla] Bartók's[[82]] *Concerto for Orchestra*[[83]] was kind of fragmentary and episodic, and had a lot of slam bang. But John Bavicchi [[84]] would say, “Come on you don't know what you're talking about.” So he finally sat me down in front of a phonograph and did the same thing with the *Concerto for Orchestra*. After a couple of hearings it started to come to life for me and then finally, all of a sudden the whole thing opened up and I heard it. I said, “Oh, Christ, what a piece”; it killed me. So if you don't know and are left to your own devices, you might never find out unless somebody else opens the door for you. I suddenly

became a heavy duty fan of Bartók. I was totally fascinated with the way he used the orchestra. He was so imaginative and had a unique approach to sonorities. Fantastic piece. And I have John to thank for that.

Recording

Béla Bartók. *Concerto for Orchestra* (Sz 116, BB 123). Commissioned by the Serge Koussevitzky Foundation in the Library of Congress. Movement IV.: Intermezzo Interrotto: Allegretto. Recorded in Grotezaal Concertgebouw, Amsterdam, 22-23 May 1995. The Royal Concertgebouw Orchestra, Riccardo Chailly, conductor. Decca 289 458 841-2.

Gerry Mulligan—Autobiography: Excerpt 15

In 1974, while recording an album in Milan with Astor Piazzolla[[85]], Gerry met his future wife, Contessa Franca Rota Borghini Baldovinetti.

About this time, I had been in Milan and made an album with Astor Piazzolla. Astor was an Argentinean from Buenos Aires. He'd lived in Brooklyn when he was a kid, but Buenos Aires was his home. He had made a new idiom out of the tango and had composed a lot of stuff in this idiom. It turned out he'd had a kind of a fantasy for twenty years of doing an album with me, since he first heard the pianoless quartet and the *Birth of the Cool* album, and my Tentet[[86]] and all that. And so there were these Italian guys, some of whom I knew, who gave him the opportunity, and they commissioned him to do our album, and so he started to work on it. He wrote all this music, and I wrote one piece; actually I wrote three, but two of them were lost in the mail. But one of my pieces got through, and Astor wrote an arrangement of it for this group, a tango instrumentation that he had devised. He played an instrument called the bandoneon that was like the grandfather of the accordion, a big powerful instrument. It had no keyboard, it was all buttons, and watching him play was incredible, because he would do these very modern voicings on the thing, and in order to reach these buttons, his fingers looked like snakes going all over. It had a really uncanny sense to it. The group also had piano, bass, guitar, percussion, and a bunch of strings. So he was in Rome, and I found out the following story later on. Franca, who later became my wife but whom I hadn't met yet, had a little apartment in Rome, and when she was there, that was kind of a gathering place, especially for South American poets and musicians.

There were people there like a painter from Venezuela and a poet; and Vinicius de Moraes [[87]] used to go there a lot, and Astor went there. Astor was all enthused about doing this project and was crying on Franca's shoulder about needing someplace to write. She said, "Listen, I've got the house over in Le Marche, which was over on the Adriatic coast. It's a big place and you can be on your own there. You can work as much as you want, you can socialize when you feel like it and be by yourself when you want." Great. And his wife was coming to join him. So sure enough that summer he went to Marche to the house and worked there, and then the record dates took place in September or sometime in the fall. I was recording with him in Milan, and one day Franca came in the studio to see because it was the last day of recording and Astor was after her to come to the record dates. So she came by, and I looked up in the control room at one point, in the middle of recording, and asked, "Astor, who's that?" He said, "Who's what?" I said, "Who's that beautiful girl in there, who is she?" He said, "Oh, it's just a girl." He wouldn't say anything. So we went in and we were listening to what we had just recorded and he introduced me to her. We were tied up, but I figured she was going to stay there for awhile and I'd get to find out what was going on, but she left. I was really kind of teed off at Astor. I said, "Man, who was that?" He said, "Oh, well, you don't want to know." It was the last night of recording and we went out. Astor's wife Amelita [Baltar] had come, so they went off someplace, and so I went off with the other guys who were involved in the recording and the engineer. One was Mario Fattori[[88]], a guy I'd known a long time, who was in the movie business. He'd made a lot of TV commercials and so on. There were only one or two restaurants open late in Milan, so we went to this place called Santa Lucia. We got to the place, and I looked across the room and saw Franca sitting there with another woman. So I aimed our whole party, I

kind of pushed them in her direction like a sheepdog, over toward her table and sat down next to Franca's table. What I didn't know was that the woman she was sitting with was her sister-in-law, Yolaine, the wife of her brother, and they were in the midst of a project. Yolaine had designed a line of clothes for children and they were photographing the clothes for *Harper's Bazaar*, what they called the "Baby Bazaar," and Franca was the photographer. Yolaine said to Franca, "Why don't you ask him to come out and pose with the children?" Franca didn't know who I was other than that I played saxophone on this thing with Astor, but her sister did. Franca said she couldn't do that, but Yolaine said no, go ahead and ask him. So Franca turned around and asked me if I'd like to come out tomorrow morning, Sunday morning, and have my picture taken with some children for the baby fashions. I said, of course, I'd go out Sunday morning (just what I was dying to do, you know). So she gave me their address. I was going to go by and pick them up at her sister-in-law's apartment. So the next morning I got there, I guess it was nine or nine-thirty, whatever time they said to be there, and of course neither of them was up yet. I knocked on the door and I heard all this turmoil inside like they were racing to get up and get dressed. They let me in, and I got my horn out and was kind of noodling around. The reason I bring this up is because Franca took time out from getting dressed to take a picture that turned out really well, and so we used it on a couple of albums after that. Then we went out and spent the morning and the afternoon taking pictures with the children. The following day, Monday, she got the stuff developed and took it in to the art director of the magazine, and he took one look and said, "Well, you've got Gerry Mulligan in here." She said "Yes?" He said, "Well, listen, instead of his being in this thing, we'll do a feature article on him. Do you know where he is?" She said, "Yes, he just left for Rome." He said,

“OK, well, you go to Rome and you do an interview.” She said, “I’ve never done an interview.” He said, “OK, you’ll learn.” So she did indeed. She called up a couple of friends of hers, Lula and Luigi Pezzini, and she was asking them about me, and they were very enthusiastic because they both thought I was terrific. They thought that Franca was weird because she didn’t know who I was. And one thing that Franca said to Lula was, “They want me to run down and do an interview. What’ll I do?” Lula said, “Listen, if you tell Gerry that you’re doing this interview but you’re not really experienced at doing it, I’m sure he’ll help you because he’s a very nice man.” So sure enough that’s what she did. She came down, and we met at my hotel, and we had dinner together, then we sat and did this interview on tape. And it’s so funny because we were drinking vodka or something and during the course of the tape our tempo gets slower and slower, and our voices get lower and lower, until we just practically put ourselves to sleep. So I saw her home to her apartment, which wasn’t far away from the hotel. The next day I had to take off for the States, and so I met her for breakfast the next morning. It was like a scene from an Audrey Hepburn movie. She was running across the piazza with her hair flying and turned around and waved, with the French Embassy behind her. So I went back to the States because I had to get ready for this *Happy Birthday*[[89]] thing in Alabama. Then, I called her up and invited her to breakfast. She said, “How can you be calling me now and taking me to breakfast tomorrow morning?” “You know,” I said, “I’m calling from the States.” So she said all right, fine. What she didn’t know was that I was already at the airport when I made the call. So I got back the next morning into Milan and took her to breakfast. I found out she was going to Venezuela to visit with some friends, so I decided to go to Birmingham by way of Venezuela and joined her on that trip.

Recording

Aire de Buenos Aires. Gerry Mulligan. Recorded September 24-26, October 1-4, 1974, Milan.

First released on Atlantic ATL-50168, “Gerry Mulligan–Astor Piazzolla: Summit (Tango Nuevo).” Band: Gerry Mulligan (baritone), Astor Piazzolla, (bandoneon), Angel “Pocho” Gatti (piano, organ), Tullio de Piscopo (drums, percussion), Giuseppe Prestipino (electric bass), Alberto Baldan, Giani Zilioli (marimba), Filippo Dacco, Bruno de Filipi (electric guitar), Umberto Benedetti Michelangeli (1st violin), Renato Riccio (1st viola), Ennio Miori (1st cello)

Notes

1 Waller, Fats (b 5.21.1904, New York; d 12.15.1943, Kansas City, MO)

2 Lawrence, Elliott, (b 2.14.1925, Philadelphia)

3 Krupa, Gene, (b 1.15.1909, Chicago; d 10.16.1973, Yonkers, NY)

4 Thornhill, Claude, (b 8.10.1909, Terre Haute, IN; d 7.1.1965, Caldwell, NJ)

5 Evans, Gil (b 5.13.1912, Toronto; d 3.20.1988, Cuernavaca, Mexico)

6 Davis, Miles (b 5.25.1926, Alton, IL; d 9.28.91, Santa Monica, CA)

7 *The Birth of the Cool* was the enduring title given to the classic jazz album released by Capitol as a 12" LP (T-762) in 1957. It brought together on one disk eleven pieces recorded and previously released as singles between 1949 and 1950 by the innovative and even then legendary nonet under Miles Davis's leadership. Writing a note in May 1971 about the group that gathered around Gil Evans's New York apartment when the nonet was in its gestation period, Gerry recalled:

"Some of the more-or-less regulars at Gil's I remember:

"John Carisi, almost as hot-headed in an argument as I am. Anyone who writes a piece like 'Israel' can't be all bad, right?

"John Lewis, our resident classicist.

"George Russell, our resident innovator. (Wrote a couple of fine, interesting charts for Claude Thornhill's band that I suppose there's no trace of now.)

"John Benson Brooks, our dreamer of impossible dreams.

"Dave Lambert, our itinerant practical Yankee.

"Billy Exiner, drummer with Thornhill and our home philosopher, with his beautiful attitude towards life and music.

“Joe Shulman, bassist with Thornhill; he believed Count Basie had the only rhythm section.

“Barry Galbraith, the Freddy Greene [guitarist with the early Count Basie band] of the Thornhill rhythm section and an altogether beautiful musician.

“Specs Goldberg, blithe spirit. A fantastic intuitive musician who had a tough time trying to channel his free-wheeling imagination.

“Sylvia Goldberg (no relation), piano student and whirlwind.

“Blossom Dearie, blossom is blossom.

“And Miles, the bandleader. He took the initiative and put the theories to work. He called the rehearsals, hired the halls, called the players, and generally cracked the whip.

“Max Roach, genius. I can’t say enough about his playing with the band. His melodic approach to my charts was a revelation to me. He was fantastic and for me the perfect drummer for the band. (No small statement in view of the fact that Miles brought in Art Blakey and Kenny Clarke on the later dates.)

“Lee Konitz, genius. Lee had joined Claude’s band in Chicago and knocked us all out (including Bird) with his originality.

“For the rest of the band, J. J. [Johnson] and Kai [Winding] alternated on trombone. It wasn’t too easy to find French horn players who were trying to play jazz phraseology but among those at our rehearsals were Sandy Siegelstein (from Thornhill), Junior Collins (who could play some good blues) and probably Jim Buffington. [Gunther Schuller played French horn on the March 1950 sessions.] And Bill Barber [See note 21] on tuba. He used to transcribe Lester Young tenor choruses and play them on tuba. What a great player. As I recall, Gil and I wanted Danny Polo on clarinet but he was out with Claud’s band all the time and there

was nobody to take his place. Not long before Danny died we had some jam sessions at which he played the best modern clarinet jazz I've ever heard."

8 Russell, George (b 6.23.1923, Cincinnati)

9 Lewis, John (b 5.3.1920, LaGrange, IL; d 3.29.2000, New York)

10 Brooks, John Benson (see "The Birth of the Cool" [[7]])

11 Carisi, John (b 2.23.1922, Hasbrouck Heights, NJ; d 10.3.1992)

12 Mandel, Johnny (b 11.23.1925, New York)

13 Lambert, Dave (b 6.19.1917, Boston; d 10.3.1966, Westport, CT)

14 Polo, Danny (b 12.22.1901, Toluca, IL; d 7.11.1949, Chicago)

15 Fazola, Irving (b 12.10.1912, New Orleans; d 3.20.1949, New Orleans)

16 Bigard, Barney (b 3.3.1906, New Orleans; d 6.27.1980, Culver City, CA)

17 Albert system, named after Eugène Albert (b 1816; d 1890) See the Library's web page for the Dayton C. Miller Collection (<http://lcweb2.loc.gov/ammem/dcmhtm/dmpref.html>) for a discussion of nomenclature by Robert E. Sheldon, Curator of Musical Instruments. The so-called "Albert" key system generally refers to a variety of non-Boehm-system clarinets that incorporate improvements on the early 19th-century system of Iwan Müller. It is not a specific kind of system, and there is no evidence that the instruments produced by the factory of Eugène Albert in Bruxelles, the most esteemed of many manufacturers of simple system clarinets employed original inventions by Albert.

18 Konitz, Lee (b 10.13.1927, Chicago)

19 Johnson, J. J. (b 1.22.1924, Indianapolis; d 2.4.2001, Indianapolis)

20 Schuller, Gunther (b 11.22.1925, New York)

21 Barber, John William "Bill" (see "The Birth of the Cool" [[7]])

22 McKibbin, Al (b 1.1.1919, Chicago)

23 Roach, Max (b.1.10.1924, New Land, NC)

24 The Royal Roost opened at Broadway and 47th Street around 1945, becoming one of the major jazz clubs of the late 40s and 50s. It featured bop and cool, presenting Davis, Parker, Tristano, and Young, among others.

25 Rugolo, Pete (b.12.25.1915, Cincinnati)

26 Capitol, a major record company, founded by songwriters Johnny Mercer and Buddy de Sylva with Glenn Wallichs of the Liberty Music Stores, started in Los Angeles in 1942 briefly under the name of Liberty and almost immediately changed its name to Capitol. In 1948, British Decca began to distribute Capitol abroad. In 1955, EMI acquired controlling interest in British Capitol, but the American company continued independently until 1979, when the label became an EMI subsidiary.

27 *Re-birth of the Cool*, a new 1992 recording of the original twelve pieces that appeared on the historic *Birth of the Cool* album released by Capitol in 1957 (see note 7, above), was produced by Gerry Mulligan and John Snyder for GRP (GRD-9679) with Gerry on baritone, Bill Barber (tuba), Dave Barger (trombone), Phil Woods (alto), Wallace Roney (trumpet), John Clark (French horn), Dean Johnson (bass), John Lewis (piano), Ron Vincent (drums) and Mel Torme (vocal on “Darn That Dream”).

28 Parker, Charlie “Bird” or “Yardbird” (b Kansas City, KS, 8.29.1920; d New York, 3.12.1955) was the most important figure of the bop era as an improviser and musical innovator. His principal instrument was the alto saxophone. He ranks with Louis Armstrong, Lester Young, John Coltrane and a handful of others as a seminal influence that changed the course of jazz.

28 Parker, Charlie (b 8.29.1920, Kansas City, KS; d 3.12.1955, New York) [[28]]

- 29 It is not clear to which two early recordings Gerry refers. Parker was a member of Jay McShann's Orchestra between 1941 and 42 and recorded with them. He also made four recordings in Kansas City under his own name during the same period.
- 30 Comet, a small New York label in the 1940's and 50s that included jazz and rock.
- 31 Norvo, Red (b 3.31.1908, Beardstown, IL; d 4.6.1999, Santa Monica, CA)
- 32 Philips, Flip (b 3.26.1915, New York)
- 33 Catlett, Big Sid (b 1.17.1910, Evansville, IN; d 3.25.1951, Chicago)
- 34 Wilson, Teddy (b 11.24.1912, Austin, TX; d 7. 31. 1986, New Britain, CT)
- 35 Gillespie, Dizzy (b 10.21.1917, Cheraw, SC; d 1.6/7.1993, Englewood, NJ)
- 36 Guild records, a New York company, lasted for less than a year during 1945, but made jazz history with the first recordings of Parker and Gillespie together.
- 37 Powell, Bud (b 9.27.1924, New York; d 8.1.1966, New York)
- 39 Eldridge, Roy (b 1.30.1911, Pittsburgh; d 2.26.1989, New York)
- 40 The legendary Minton's Playhouse, 210 West 118th Street, was opened in 1938 and became during the 40s a center for many of the most important musical experiments of bebop. Dizzy Gillespie and Thelonious Monk were among the major innovators associated with Minton's.
- 41 Monk, Thelonious (b10.10.1917, Rocky Mount, NC; d 2.17.1982, Englewood Cliffs, NJ)
- 42 Head refers to the arrangement that typically opens a jazz piece. It is often a new melody composed over the chords of a standard popular tune. Charlie Parker's "Ko-Ko" (see [[46]] below), based on Ray Noble's "Cherokee" (see [[45]] below), is such a "head" arrangement. Apart from providing an opportunity to create an original, usually highly intricate and virtuosic, tune based on an older one, the practice avoids having to pay royalties for the use

of the original melody, since the chords which constitute the harmonic structure of a song are not copyrightable. The recording of “Ko-Ko” to which Gerry refers exists in an aborted first take, cut short at the beginning of the “head” because Parker and Gillespie began inadvertently to play the original melody, making it impossible for the recording to have been released without licensing from the copyright owners of Ray Noble’s “Cherokee.”

43 Lester “Pres” Young (b 8.27.1909, Woodville, MS; 3.15.1959, New York), who played principally tenor saxophone, was a major force in the swing era, and a seminal influence on bop and cool jazz. Although there are disputes over the quality of Young’s later work, there is agreement that his earliest recorded work represents some of the most beautiful and original improvisation in the history of jazz. His greatest period dates from his first sessions in 1936 with Count Basie (piano), Walter Page (bass) and Jo Jones (drums), together with participation in other small groups that included Teddy Wilson (piano) and Billie Holiday, a great singer with whom he had a special musical affinity, through his tenure with the Count Basie band, of which he was a featured soloist from 1936 through 1940, and again from the end of 1943 until September 1944, when he was drafted into the Army. Saxophonists John Coltrane, Lee Konitz, Warne Marsh, Sonny Rollins and the quintessentially cool tenor player, Stan Getz, were among the most important artists he influenced besides Parker.

44 Tatum, Art (b 10.13.1909, Toledo, OH; d 11.5.1956, Los Angeles)

45 “Cherokee” Jazz standard, originally composed by British composer Ray Noble (Shapiro, Bernstein, 1938), which was recorded by Count Basie and his orchestra on February 3, 1939 (Cherokee, part 1 and Cherokee, part 2 on Decca 64979 and 64980/De 2406). On this arrangement by Jimmy Mundy, there are solos by Benny Morton (trombone), Dickie Wells (trombone), Ed Lewis (trumpet), and Lester Young (tenor). Young was an important

influence on Charlie Parker, among many others. “Cherokee” was also recorded on a best-selling record by Charlie Barnet and his Orchestra in the same year. (See “Ko-Ko” [[46]] below)

46 “Ko-Ko” Charlie Parker’s “head” arrangement based on Ray Noble’s “Cherokee.” (see “head” [[42]] above; and “Cherokee” [[45]] above)

47 Rodney, Red (b.9.27.1927, Philadelphia; d 5.27.1994, Boynton Beach, FL))

48 The Downbeat Club was at 66 West 52nd Street from 1944-1948. This legendary jazz club was the venue for many of William P. Gottlieb’s jazz photographs. The exterior is best seen in his photograph of arranger, vocal coach and pianist, Phil Moore standing, with pipe, under the Club Downbeat canopy (link). Art Tatum was the featured performer at the time the photograph was taken, and his name appears above the canopy. It is also visible under Tatum’s name on Gottlieb’s rare color photographs of “The Street” at night. (link)

49 Byas, Don (b Muskogee, OK, 10.21.1912; d Amsterdam, 8.24.1972)

50 Thornton, Argonne (Sadik Hakim) (b 7.15.1919 or 1922, Duluth, MN; d 6.20.1983, New York)

51 Russell, Curley (b3.19.1920, New York; d xxxx, 1986, New York)

52 Madden, Gail. A musician who played the piano and dreamed of forming an all-star small band with Gerry, Max Roach and other great musicians which would be a teaching ensemble. She performs on *Mulligan Meets Mulligan* (see note 86).

53 Kenton, Stan (b 12.15.1911, Wichita, KS; d 8.25.1979, Los Angeles)

54 Gerry’s reputation as one of the great jazz composers could be firmly established by the single example of “Young Blood,” a masterpiece of instrumental writing.

55 Graettinger, Bob (b. 10.31.1923, Ontario, CA; d 3.12.1957, Los Angeles)

56 “Walking Shoes”, a classic tune of Gerry’s, was recorded with the same group as “Nights At the Turntable” in 1952 by the original Gerry Mulligan Quartet.

57 Candoli, Conte (b Mishawaka, IN, 7.12.1927)

58 Kamuca, Richie (b 7.23.1930, Philadelphia; d 7.22.1977, Los Angeles)

59 Ferguson, Maynard (b 5.4.1928, Montreal)

60 The Gerry Mulligan-Chet Baker Quartet recordings launched the Los Angeles label Pacific Jazz. It was established by Richard Bock and drummer Roy Harte and, during the 50s, was the preeminent label representing West Coast jazz. Besides Gerry’s work with his quartets, Wes Montgomery and Art Pepper were among the distinguished artists who recorded for this label. Ownership passed to Capitol.

61 Bock, Dick (see Pacific Jazz records [[61]])

62 Discovery, a New York record company, was founded in 1948 by record producer Albert Marx. It flourished in the 1950s and revived by Marx in the 1980s in Los Angeles.

63 The Los Angeles jazz club, The Haig, on Wilshire Boulevard featured many of the major artists associated with West Coast jazz in the 50s. Besides Gerry’s Quartet, which appeared between 1952 and 1953, there were appearances by Laurindo Almeida and Bud Shank, Hampton Hawes, Shorty Rogers, and Zoot Sims.

64 Trenner, Don (b 3.10.1927, New Haven, CT)

65 Garner, Erroll (b 6.15.1921, Pittsburgh; d 1.2.1977, Los Angeles)

66 Prestige, started in New York by Bob Weinstock in 1949, represented a wide range of jazz styles, diversifying further in the 60s. Besides important releases of the work of Davis, Coltrane, Konitz, Monk and Mulligan, Prestige offered major records of Stan Getz and Sonny Rollins, among others.

67 Hamilton, Chico (b. 9.21.1921, Los Angeles)

68 Baker, Chet (b 12.23.1929, Yale, OK; d 5.13.88, Amsterdam)

69 Smith, Carson (b 1.9.1931, San Francisco)

70 Brookmeyer, Bob (b Kansas City, MO, 12.19.1929)

71 Four-beat refers to a measure with four beats, instead of the more march-like two-beats to a measure characteristic of the traditional, or Dixieland, style of New Orleans.

72 Sims, Zoot (b 10.29.1925, Inglewood, CA; d 3.23.1985, Los Angeles)

73 Riverside, founded in New York by Bill Grauer and Orrin Keepnews, began in 1953 by reissuing historic recordings the famous “Jelly Roll” Morton recordings and interviews made for the Library of Congress by Alan Lomax were among them but inaugurated a modern jazz series in 1954 with major new records by Monk, Montgomery and Bill Evans, among others.

74 Keepnews, Orrin (b 3.2.1923, New York)

75 Coltrane, John (b 9.23.1926, Hamlet, NC; d 7.17.1967, Huntingdon, NY)

76 The Half Note was at Hudson and Spring Streets in Greenwich Village from 1957 to 1972.

Al Cohn, John Coltrane, Charles Mingus, Zoot Sims, and Lennie Tristano were among the major artists who played there.

77 Ware, Wilbur (b. 9.8.1932, Chicago; d 19.9.1979, Germantown, PA)

78 Wilson, Shadow (b. 9.25.1919, Yonkers, NY; d 7.11.1959, New York)

79 Granz, Norman (b 8.6.1918, Los Angeles)

80 Lonesome Boulevard, a (not pianoless) quartet recording of 1989 with Bill Charlap (piano), Dean Johnson (bass), and Richie De Rosa (drums), was produced by Gerry and John Snyder for A&M records (75021 5326 2).

81 Igor Stravinsky (b Oranienbaum near St. Petersburg, 1882; d. New York, 1971) His most popular work, *The Firebird* (1910), and his most sensational and now almost equally popular, *The Rite of Spring* (1913), were both composed for Sergei Diaghilev's Ballet Russe.

At the close of the twentieth century, he and Arnold Schoenberg were widely regarded as the two most important composers of their time. Each wrote works that became highly popular and, works (not necessarily the same pieces) that were profoundly influential, and each created pieces that are still considered difficult and, if no longer controversial, accessible to only a small audience of dedicated listeners.

82 Bartók, Béla (b Hungary, 1881; d New York, 1945) Hungarian composer, pianist and musicologist who moved to the United States in 1940.

83 Bartók's *Concerto for Orchestra* is one of his most popular works and one of his last.

Commissioned by Serge Koussevitzky in 1943 when the composer, who had emigrated to America in 1940, was already gravely ill with leukemia, it was completed in about two months from August through October 1943 when the composer was living at Saranac Lake, New York, and feeling well enough to work. (possible links: Koussevitzky, illustrations on Hampson intro)

84 John Bivicchi (b Boston, 1922), American composer and conductor.

85 Piazzolla, Astor (b 3.11.1921, Mar del Plata; d 7.5.1992, Buenos Aires)

86 The Tentet to which Gerry refers was the New York group with which he recorded in 1951 for Prestige (Mulligan Plays Mulligan. Prestige 7006). It included Jerry Hurwitz and Nick Travis (trumpets), Ollie Wilson (trombone), Allen Eager (tenor), Max McElroy and Gerry Mulligan (baritones), George Wallington (piano), Phil Leshin (bass), Walter Bolden (drums), Gail Madden (maracas). (See excerpt 7)

87 Vinicius de Moraes (Marcus Vinicius de Melo Moraes) (b Gávea, Guanabara 10.19.1913-d Rio de Janeiro 7.9.1980) was a celebrated Brazilian poet, lyricist and composer.

88 Fattori, Mario, Italian film producer and director from Milan.

89 *Happy Birthday* is a musical, based on the play of the same name by Anita Loos, for which the author asked Gerry to compose the music. It was never produced on Broadway, but received a student performance at Birmingham. This will be the subject of later additions to the Mulligan web page.

Picture Captions

1. Jerry”

Childhood photograph.

2. GM-Baby.jpg

Gerry Mulligan - baby picture.

3. GM-PLA-4.JPG

Gerry Mulligan, in white shirt and full sleeves holding sax, 1979.

Photo by Franca Rota Mulligan.

4. GM-PLA-9.JPG

Photograph taken in South Temple Pool, Reading, Pennsylvania. Gerry on Clarinet, Wes Fisher on Bass, Jacque Miller on Drums, and Robert Weiss on Trumpet.

5. GM-PLA-6.JPG

Photo by Bob Willoughby (change J to G)

6. Miles,Konitz,GM.jpg

From left to right: Miles Davis, Lee Konitz & Gerry Mulligan (22 years old) – “Birth of the Cool” 1949/50, for which Gerry wrote most of the tunes and arrangements.

Photo Driggs Collection/Magnum.

7. GERRY IN ITALY 1990

Gerry’s profile.

By Elena Carminati, Italy,

We have permission to use it.

8. GERRY W/ ASTOR 1976

Gerry performing with Astor Piazzolla at Midem, in Cannes, France 1976.

Gerry playing the baritone sax and Astor Piazzolla playing the Bandoneon.

9. Gerry&Franca 4.jpg

Gerry & Franca Mulligan, nose to nose, 1976. Gerry holding saxophone, Franca holding camera.

Photo by Hank O’Neal.

Photo from slide.

By F.R.M.

10. GERRY'S PORTRAIT for Harper's Bazaar Magazine 1974

Gerry's portrait playing the sax, photo from slide used for the Harper's Bazaar article, December 1974 and for album cover "The Arranger".

Photo by F.R.M.

11. BIRMINGHAM-'74

1. At the University of Alabama in Birmingham, rehearsing Happy Birthday, a musical adapted from the play Happy Birthday, written by Anita Loos, music by Gerry Mulligan, lyrics by Judy Holliday. From left James Hatcher, producer and director, Anita Loos, Gary Conway, Gerry Mulligan, and Fannie Flagg. Photo by F.R.M

12. COUNTESS FRANCA ROTA BORGHINI BALDOVINETTI 1974

Franca in Italy.

Photo by a friend

13. GERRY w/ SARAH VAUGHAN 1979

By F.R.M.

14. GERRY WITH CHILDREN, HARPER'S BAZAAR MAGAZINE

Gerry walking and playing baritone sax with two children, for Harper's Bazaar article, (like the Pied Piper)

By F.R.M.

15. GERRY'S SEXTET-50's

Gerry with his Sextet Bob Brookmeyer, Dave Bailey, Bill Crow, Zoot Sims, and Oliver Beener. 1950's.

Photo by ?

16. GM-PLA-7.JPG

From left to right Ben Webster, Earl Warren, Lester Young and Gerry Mulligan. T.V Studio NYC

Gerry Mulligan—Autobiography Excerpts

Photo by Milt Hinton, #195-223 (sent to Gerry in 1988)

GERRY MULLIGAN BIOGRAPHY

One of the most widely respected and admired jazz musicians of our time, Gerry Mulligan occupies a unique place in the American musical scene. As arranger, composer, saxophonist, and conductor, he has played a vital role in the history of modern jazz and contemporary music. Mulligan has performed with such jazz immortals as Louis Armstrong, Count Basie, Lester Young, Duke Ellington, Miles Davis, Jack Teagarden and Billie Holliday. He was consistently voted number one in jazz polls around the world and has won a record twenty-nine consecutive *Down Beat* Readers Poll awards.

Born in New York on April 6, 1927, Mulligan spent his childhood and adolescence in several American cities as his family moved wherever his father's career as an engineer took them. Mulligan first studied piano at the age of seven and then began studying clarinet. He studied saxophone with Sam Correnti, who encouraged him to begin arranging. When the family moved to Philadelphia, sixteen-year-old Gerry called on Johnny Warrington, director of the WCAU-CBS radio orchestra, to offer his services.

“When you're young and you have a vision, you have an incredible amount of guts,” Gerry explained, realizing that Warrington must have been amused by the high school kid's display of determination. The bandleader offered constructive criticism and began buying Gerry's arrangements. Mulligan then arranged for Tommy Tucker's band and later returned to WCAU to arrange for Elliot Lawrence.

In the mid 1940s, Mulligan played tenor sax in a special concert at Philadelphia's Academy of Music that featured some of the new stars of the day-- Charlie Parker, Dizzy Gillespie, and Sarah Vaughan. Gerry was pleased when a complimentary Parker invited him to a postconcert jam session. Thinking he'd been invited to the session just to listen, Gerry's heart skipped a beat when Parker retrieved Gerry's tenor from the checkroom, blew a few notes through it, and insisted that Gerry play. There was no refusing. "I was scared to death," Mulligan remembered, "but Charlie was helpful and encouraging. It never hurts to have someone like him give you a shove when you're young."

At nineteen, Mulligan wrote and played for Gene Krupa's orchestra and then for Claude Thornhill. Also at this time, he was studying with Gil Evans and began associating with artists such as John Lewis, Charles Mingus, Lee Konitz, George Russell, Thelonious Monk, Miles Davis, Jack "Zoot" Sims, and Al Cohn.

Immersed in the incredibly creative scene of New York in the late forties, Mulligan concentrated on his writing and arranging. His compositions and arrangements from this period were an invaluable contribution to the landmark recording *Birth of the Cool*. Considered one of the seminal albums of modern jazz, *Birth of the Cool* was elected to the Grammy Hall of Fame in 1982. The recording marked the beginning of a new direction in jazz: departing from straight bebop, *Birth of the Cool* emphasized improvisation in an orchestral setting. The charts were written for a nine-piece group that included such instruments as French horn and tuba. Gerry Mulligan wrote and/or arranged six of the eleven tunes on the album. But it was Miles Davis who, as Gerry explained it "put the theories to

work, called the rehearsals, hired the halls, and generally cracked the whip.” Miles Davis nicknamed Gerry “Jeru,” a name Gerry was very fond of. Although recorded in New York, this new sound became synonymous with the cool, laid-back lifestyle of the West and became known as “West Coast Jazz.”

Mulligan was delighted to be part of the extraordinary creativity in New York, but even the best jazz musicians were barely able to make a living. In 1951, he headed west in search of better opportunities, hitchhiking and playing his way across the United States.

In California in 1951, Mulligan formed the first pianoless quartet, an innovation which would influence musicians for decades to come. The quartet, which featured Chet Baker on trumpet, Carson Smith on bass, and Chico Hamilton on drums, became a focal point of the West Coast Jazz movement, even though Mulligan had always maintained headquarters on the East Coast. Later groups featured Bob Brookmeyer, Zoot Sims, Art Farmer, and Red Mitchell.

With his Quartet, Mulligan often toured with Duke Ellington, whom he names as his favorite composer, and with whom he shared a passion for trains and railroads. Ellington composed “Bara Dubla Prima” for Mulligan and his good friend, baritone saxophonist Harry Carney.

Mulligan continued to lead small, medium-sized, and large bands, all of which evolved from the pianoless quartet idea. “I’ll always think as an arranger,” Mulligan explained, “each band represents another writing approach.” In 1960, Mulligan formed the first Concert Jazz

Band. The band appeared at the Village Vanguard in New York and featured the pianoless rhythm section, five reeds (including Gerry), and six brass. Gerry toured North America and Europe with the band and recorded five albums for Norman Granz's Verve Records.

The album *Holliday with Mulligan*, recorded in New York in 1961, included four tunes by Gerry Mulligan, with lyrics by Judy Holliday, with whom he had a relationship from the late fifties to the early sixties. It featured Ralph Burns, Bill Finegan, Al Cohn, Bobby Brookmeyer, and Gerry Mulligan. The album was not released until 1980.

From 1968 to 1972, Mulligan toured frequently with Dave Brubeck and appeared as a soloist on the Cincinnati Symphony Orchestra's recording of Brubeck's oratorio, "The Light in the Wilderness." Brubeck said, when I hear Gerry's music, "It's like listening to the past, the present, and the future."

Mulligan's fascination with trains inspired his album *The Age of Steam*, especially the composition "K-4 Pacific." *The Age of Steam*, recorded for A & M Records in 1972, was an extension of Gerry's old Concert Jazz Band and reversed the pianoless quartet rhythm section idea by using a five-piece rhythm section comprising piano, guitar, bass, drums, and percussion.

In 1974, at the recording of the *Summit* album with Astor Piazzolla in Milan, Italy, Gerry met his future wife, Contessa Franca Rota Borghini Baldovinetti, whose career covered

managing the family wine business, working for the International Castle Institute, freelancing as a photo journalist, and reporting for Italian television in New York.

Gerry Mulligan collaborated with Judy Holliday on the musical *Happy Birthday*, adapted from the play written by Anita Loos, with music by Gerry Mulligan and lyrics by Judy Holliday. *Happy Birthday* premiered at the University of Alabama in December 1974.

In 1975, Gerry toured with his Quartet and in the fall he performed with the New Haven Symphony Orchestra, conducted by Eric Kunzel, at Woolsey Hall in New Haven, Connecticut. In January 1976, a jazz gala with Peter Herbolzheimer's twenty-two-piece orchestra toured Germany with guest stars Esther Phillips, Stan Getz, Gerry Mulligan, Nat Adderley, and Jan Toots Thieleman. Gerry then continued to tour with the Quartet until September, when he recorded *Idol Gossip* with a sextet, with whom he toured in Europe, joined by Art Farmer for some concerts.

In 1977, in honor of Gerry's fiftieth birthday, the Canadian Broadcasting Company commissioned the eminent Canadian composer, Harry Freedman, to write a symphonic work. The saxophone concerto, entitled "Celebration," was performed by the CBC Symphony Orchestra with Gerry as guest soloist and later with other symphony orchestras.

Later that year, Gerry wrote the music for the French film *La Menace*, featuring Yves Montand, which was first released as an album in France, and then in the United States.

In 1978, Mulligan re-formed the Concert Jazz Band for a concert at the Newport Jazz Festival in New York, after which it toured the United States

In June of the same year, Jimmy Carter opened the festival Jazz at the White House, produced by George Wein, with an impressive list of jazz greats, including Gerry.

Play with Fire, a play written by Dale Wasserman, with music by Gerry Mulligan, was performed at the Eugene O'Neill Theater in 1978.

Throughout the 1980s, the Concert Jazz Band toured the United States, Europe, and Japan. In 1981, a tour in the United States included a package with the Gerry Mulligan Concert Jazz Band, Woody Herman's Orchestra, and Pete Fountain's Band.

The album *Little Big Horn* found Mulligan in a different musical environment, supported by performer, composer, and arranger Dave Grusin. "There's a fraternity among arrangers," said Mulligan, describing his friendship with Grusin. "We all suffer similar pangs of anxiety over our work, what Quincy Jones calls the 'rolling around under the piano syndrome'." The six Mulligan compositions on the album include pieces for the big band, small group, and vocalists. Though the pieces are written for different musical ensembles, they all share Mulligan's distinctive melodic approach to arrangement and saxophone improvisation.

Little Big Horn was released in Italy in conjunction with the performance of the Gerry Mulligan Quartet at the Manzoni Theater in Milan. The concert, televised nationally, was estimated to have been viewed by more than six million people.

In the early eighties, Gerry co-produced *The Great Songs Show* for the Kool Jazz Festival with Mel Torme, which toured the United States with the Gerry Mulligan Concert Jazz Band, and George Shearing and Sarah Vaughan's bands. Mel and Gerry also collaborated on a song entitled "The Real Thing."

In addition to his activities in jazz, Mulligan was also building the repertory of symphonic music for baritone sax. In 1984, he commissioned his good friend, the eminent Canadian composer Harry Freedman, to write "The Sax Chronicles," in which Freedman arranged some of Mulligan's melodies in the styles of Bach, Brahms, and Mozart.

Mulligan also commissioned a saxophone concerto from Cincinnati composer Frank Proto. This work was premiered by the Cincinnati Symphony in 1973.

In April of 1984, Mulligan and pianist Dave Grusin appeared as soloists with the New American Orchestra in Los Angeles in the world premiere of Patrick Williams's "Spring Wings," written in celebration of the orchestra's fifth anniversary.

Mulligan enjoyed a close association with Maestro Zubin Mehta, who encouraged and inspired Gerry to write for the symphony orchestra. In 1982, Gerry was invited by Mehta to play solo soprano saxophone in Ravel's *Bolero* with the New York Philharmonic in the closing concert of their season.

In 1984, Mulligan completed his first composition for symphony orchestra and solo saxophone, entitled “Entente for Baritone Saxophone and Orchestra.” The work, dedicated to Maestro and Mrs. Mehta, received its premiere in June of the same year with the Filarmonia Veneta in Italy, led by Rico Saccani. In October of 1984, Mulligan opened his European tour at the Royal Festival Hall in London, where he performed “Entente” and Freedman’s “The Sax Chronicles” with the London Symphony Orchestra, led by Michel Sasson.

In 1987, the Gerry Mulligan Quartet performed in Tel Aviv with the Israel Philharmonic, led by Mehta. In a surprise encore, violinist Itzhak Perlman joined Mulligan and his quartet to improvise on “Georgia on My Mind.”

The first recording of one of Mulligan’s appearances with a symphony orchestra occurred early in 1987. Entitled *Symphonic Dreams*, the digitally mastered recording included music written by Mulligan and Harry Freedman, performed by the Houston Symphony Orchestra, with Erich Kunzel conducting.

Unequivocally, the highlight of Mr. Mulligan’s work with symphonic orchestra occurred in December of 1989 when the Gerry Mulligan Quartet appeared with the New York Philharmonic, led by Zubin Mehta, in a highly successful six-concert series at Lincoln Center. The program included “Entente,” Mulligan’s composition, in which he appeared as the featured guest soloist with the orchestra, and “K-4 Pacific,” his composition featuring the quartet with the orchestra.

Mulligan's other engagements with symphony orchestras have included: the Stockholm

Philharmonic, the American Composer's Orchestra, and the Philadelphia Orchestra, all conducted by Dennis Russell Davies; the Los Angeles Philharmonic, conducted by Erich Kunzel; La Fenice Symphony Orchestra, conducted by Michel Sasson; the Mozarteum Orchestra of Salzburg, conducted by Martin Sieghart; the National Symphony Orchestra, conducted by Fabio Mechetti; and the Australian Pops Orchestra, conducted by Douglas Gamley.

In March of 1988, Mulligan was invited to Italy by the Chancellor of the University of Bologna to take part in their 900th anniversary celebrations, with a concert in the ancient city square.

In June of the same year, Gerry was invited to be Composer in Residence at the Glasgow International Festival and was commissioned to write a work, which he entitled "The Flying Scotsman."

In 1989, Mulligan recorded *Lonesome Boulevard* for A & M Records. The recording featured all new compositions performed by Gerry Mulligan and the Gerry Mulligan Quartet.

In 1990, Mulligan released "Octet for Sea Cliff," a work for chamber orchestra. The work was commissioned by the Sea Cliff Chamber Players and received its world premiere at a concert in 1988.

The world premiere of "Momo's Clock" was presented by the Concordia Orchestra, conducted by Marin Alsop, at Alice Tully Hall, Lincoln Center, in January 1991. Gerry wrote the

following comments: “ ‘Momo’s Clock’ is my first composition for orchestra alone, without baritone saxophone, and was inspired by *Momo*, a book by German author Michael Ende.”

In 1991, Zarin Mehta, Executive Director of the Ravinia Festival (the summer home of the Chicago Symphony), invited Mulligan to be the artistic director for the launching of the new series of jazz concerts produced as part of Ravinia’s summer festival Jazz in June. Mulligan served as the artistic director in 1991 and 1992 and brought the top names in jazz to the Chicago-area festival--Ella Fitzgerald, Oscar Peterson, Wynton Marsalis, and many, many others.

In 1992, Mulligan revisited the “cool school” that began with the *Birth of the Cool* recording, and assembled the Gerry Mulligan Tentet. The project, entitled “Re-Birth of the Cool,” began with a recording for the GRP label with Mulligan and Wallace Roney in Miles Davis’s trumpet chair. In the summer of 1991, in Rotterdam, Gerry told Miles he was planning to play the music again. Miles was very enthusiastic and said to let him know when it was going to be. Sadly, it was not to be, as Miles passed away.

The Gerry Mulligan Tentet Re-Birth of the Cool touring band, featuring Art Farmer on flugelhorn/trumpet and Lee Konitz on alto sax, embarked on a highly successful concert tour, premiering at the Ravinia Festival in Chicago. They played to a standing-room-only audience in Los Angeles and then made their final U.S. appearance at Carnegie Hall in New York as part of the JVC Jazz Festival. After their U.S. performances, Re-Birth of the Cool

headlined the European jazz festivals and concluded the tour with a performance in Istanbul, Turkey.

Later that same year, Mulligan appeared with other world-class saxophonists in the ceremonies celebrating the inauguration of Pres. Bill Clinton in 1992.

1993 began with a tour of Japan by the Gerry Mulligan Quartet. In September, Mulligan reassembled the Gerry Mulligan Tentet Re-Birth of the Cool for appearances in Brazil. Also in 1993, Mulligan made several tours of Europe and appearances at Carnegie Hall.

Paraiso, an album released in 1993, was a collaboration with Brazilian vocalist Jane Duboc.

The album featured six new Mulligan tunes with lyrics by Duboc and “Theme for Jobim,” used in *The Player*, a Robert Altman film.

In 1994, Mulligan continued his regular schedule of several European tours and numerous appearances within the United States and throughout the world.

On television, he has been the guest of Dick Cavett, Johnny Carson, Mike Douglas, Dinah Shore, Bill Boggs, and Irv Kupcinec. In 1982, a CBS-TV profile, capturing Mulligan both on tour with the Concert Jazz Band and at his Connecticut home, was broadcast on *CBS Sunday Morning* with Charles Kuralt. Other television appearances include a cable special with the Quartet for *Jazz America*, an appearance for the same producers with Dizzy Gillespie’s

Dream Band, a program with Mel Torme for CBS, and a guest appearance on a Buddy Rich show.

Mulligan appeared as a guest on the Barry Manilow special, *Big Fun on Swing Street*, for CBS.

Gerry was also part of the internationally televised events of the Bicentennial closing ceremonies of Liberty Weekend in New York.

At the invitation of the King and Queen of Sweden, Gerry was part of the Bob Hope TV Benefit for the Children's International Summer Villages in Stockholm.

Mulligan has acted and performed on screen in such important films as *I Want to Live*, *The Bells are Ringing*, *The Rat Race*, and *The Subterraneans*. He has been featured on musical soundtracks by such outstanding film composers as André Previn, Quincy Jones, Elmer Bernstein, and Johnny Mandel.

Mulligan wrote the score for the Jack Lemmon, Peter Falk, Elaine May film version of the Broadway comedy *Luv* and the French adventure film *La Menace*, starring Yves Montand; and wrote the title tunes for *A Thousand Clowns* and *I'm Not Rappaport*.

Mulligan is the recipient of numerous honors and awards. In 1982 the State of Connecticut, where he lived for three decades, presented him with the Connecticut Arts Award.

Mulligan won a Grammy Award in 1981 in the category of “Best Jazz Instrumental Performance by a Big Band” for his DRG album *Walk on the Water*. He has received other Grammy nominations for his album *The Age of Steam*, his composition “For an Unfinished Woman,” and for “Best Instrumental Performance: Group” for the album *Soft Lights and Sweet Music*. And, of course, *Birth of the Cool* is in the Grammy Hall of Fame.

In November of 1984, Mulligan was awarded the prestigious Viotti Prize at a special presentation ceremony in Vercelli, Italy. Previous recipients have included Igor Stravinsky, Artur Rubenstein, A. Benedetto Michelangeli, and Carla Fracci. This was the first time that the prize was awarded to a musician from the world of jazz.

In October of 1988, Mulligan was saluted at Yale University by being named a Duke Ellington Fellow and was awarded the Duke Ellington medal.

In May of 1989, Trieste, Italy, honored Mulligan and presented him with the keys to the city.

In 1990, Gerry returned to Philadelphia, the city where he spent his teenage years and sold his first arrangements, to be inducted into the Philadelphia Music Foundation’s Hall of Fame. Other inductees included violinist Efrem Zimbalist, Sr., songwriter Linda Creed, and singer Patti LaBelle.

In 1991, Mulligan was again recognized by his peers and was inducted into the American Jazz Hall of Fame. He was also inducted into the Lionel Hampton School of Music’s Jazz Hall of

Fame in February of 1992 and was awarded the Sarasota Jazz Club's Satchmo Award in 1993.

Mulligan was the honored guest composer at the 1992-1993 Mertens Contemporary American Composer's Festival at the University of Bridgeport, Connecticut. The festival honors distinguished American composers, and previous winners have included Aaron Copland, Stephen Sondheim, and Leonard Bernstein. Mulligan was the second jazz composer to be honored by the festival since it began over twenty years ago. Dave Brubeck was commended in 1979-1980.

In January of 1994, Mulligan was elected into the *Down Beat* Hall of Fame. Later in 1994, Mulligan focused his attention on activities designed to further jazz education. In March, he began teaching a credit course in jazz history at the University of Bridgeport.

In 1995, the video tape *The Gerry Mulligan Workshop – A Master Class on Jazz and its Legendary Players*, was produced by the Hal Leonard Corporation and released in 1997 in conjunction with *The Gerry Mulligan Play-Along Collection*, a publication of Mulligan's selected compositions. Both the video and published music are designed for educational/home use.

In February 1995, Mulligan spent one week as Artist in Residence at the University of North Texas in Denton, Texas. The University has one of the finest Jazz Studies departments in the United States. Mulligan provided seminars, small group forums, rehearsals, and a

performance with the University's Big Band, at the Morton E. Myerson Theater in Dallas.

The students had a wonderful time, and so did Gerry.

In April/May 1995, Mulligan toured in Europe with his Quartet. A number of the performances were a double bill with the Dave Brubeck Quartet. In a personal remembrance, Brubeck said: "It is difficult for me to realize that it was only a year ago at this time that we toured in Europe together. Our group would open the show, and after our bows, Gerry and I would return to the stage alone. Each night as we swung into 'These Foolish Things' the mood would be different – sometimes lyrical and sad, sometimes hard and swinging, sometimes with gentle humor – but never, never a repeated formula. That was the genius of Gerry Mulligan." They brought the house down with standing ovations. In September, Mulligan gave a jazz master class at Northern Arizona University in Flagstaff and performed with his Quartet at the festival in Sedona, Jazz on the Rocks.

The Gerry Mulligan Quartet recording *Dragonfly* was released in October 1995 on the Telarc label, with special guests Dave Grusin, Grover Washington, Jr., John Scofield, Dave Samuels, and Warren Vache.

In October 1995, Mulligan performed at a benefit concert with the Tibetan Monks of the Sera Je Monastery in India and Ornella Vanoni at the Teatro Nazionale in Milan, Italy. At this extraordinary concert, he improvised with thirteen monks who played on their traditional instruments.

Gerry's last concerts were on board the *SS Norway*'s Caribbean cruise with his Quartet, on November 4 and 9, 1995.

Commenting on Gerry's performance, Gene Lees said, "I'm not sure that this should any longer be called jazz. It seems to be some kind of end-of-the-century improvised classical music."

Gerry Mulligan was included on the Artists Committee for the 1995 Kennedy Center Honors for the Performing Arts, and in December he attended the ceremonies in Washington with his wife, Franca, including a reception at the White House, where they met the President and Mrs. Bill Clinton.

Mulligan was again the winner of the *Down Beat* International Critics and Readers Poll: Baritone Saxophonist of the Year, 1995.

Gerry had always wanted to record, with Phil Ramone, his collection of songs with lyrics that he wrote during his lifetime. This was made possible by the Library of Congress via a grant from the Ira and Leonore Gershwin Fund. In the last week in December 1995, in Stamford, Connecticut, the project commenced with a number of demo singers and a film crew.

Gerry Mulligan passed away in January 1996. Throughout 1996, tributes to Gerry Mulligan were performed, including concerts at Long Beach, California, with Bob Brookmeyer, Johnny Mandel, and Bill Holman, and at the Konzerthaus in Vienna, Austria, with Art Farmer, Lee Konitz, and Bob Brookmeyer.

Wynton Marsalis and the Lincoln Center Jazz Orchestra performed a concert, “Jeru: The Music of Gerry Mulligan,” on October 19, 1996, at Lincoln Center, with guest soloists Art Farmer on trumpet, and Joe Temperley on baritone saxophone. The program included music spanning Gerry’s entire career, especially the Concert Jazz Band arrangements and music from the *Age of Steam* album. President Clinton wrote a special greeting that was read to the audience by Wynton Marsalis before the performance. Gerry’s wish was to have Wynton and the New Orleans Band at his funeral. As a personal gift to Gerry, Wynton surprised the audience by bringing the band from New Orleans on stage at the Lincoln Center to perform the funeral march with him at the end of the concert. After the concert, a group of Gerry’s closest friends were invited to a dinner by Franca Mulligan at O’Neal’s Restaurant—one of Gerry’s favorites.

The biographical film *Listen: Gerry Mulligan* premiered at the Walter Reade Theater, Lincoln Center, on October 24, 1996, as a pilot and was presented by Wynton Marsalis. The film was sponsored by the Library of Congress via a grant from the Ira and Leonore Gershwin Fund and was produced by Gerry Mulligan Productions.

The Gerry Mulligan Legacy,” also sponsored by the Library of Congress via a grant from the Ira and Leonore Gershwin Fund, was released by N2K, Inc. in January 1997. This was the first jazz CD Plus (with photos and video clips after each tune) produced in the world.

1997 also saw the release of, among other recordings, *Gerry Mulligan Quartet Zurich 1962*, as part of the Swiss Radio Days Jazz Series, released by TCB Music, SA, and *Gerry Mulligan : The Quartets*, from the late fifties and early sixties, featuring Bob Brookmeyer and Art Farmer, released by Hindsight Records, Inc.

His music was also featured in the films *L.A. Confidential* and *The Ice Storm*, and in the play *Deathtrap*, which ran at an Off -Broadway theater in New York.

The Gerry Mulligan All-Star Tribute Band, with soloists Bob Brookmeyer, Lee Konitz, and Randy Brecker, gave a concert series at the Blue Note in New York in April 1997.

In September 1998, Gerry's saxophone was displayed on *Jazz at the White House*, a live TV broadcast, cohosted by Hillary Clinton and Wynton Marsalis.

The Gerry Mulligan All-Star Tribute Band returned to the Blue Note in 1998 for another concert series, and later recorded *Thank You Gerry – Our Tribute to Gerry Mulligan*.

In 1995, Jon Newsom, Chief of the Library of Congress Music Division, met with Gerry and Franca Mulligan at their home in Connecticut to discuss the deposit of all of Gerry's music manuscripts at the Library of Congress. A close friendship developed between them.

Gerry had told Franca, that “as my baritone and other instruments are so much a part of me, I would like them to be placed in a museum/institute, where they could also be played.” When Gerry passed away in 1996, Franca Mulligan felt that the Library of Congress would be the

ideal place. She expressed to Jon Newsom, her wish to donate Gerry's baritone saxophone to the Library and to have a permanent exhibit space.

On April 6, 1999, the Library of Congress celebrated the opening of the permanent exhibit of the Gerry Mulligan Collection, housed in a special room at the entrance to the Performing Arts Reading Room in the Music Division, in the James Madison Memorial Building.

In the Madison Hall, where the opening ceremony took place, the ColorGuard in full regalia with rifles and five flags presented arms, and the guests stood for the National Anthem, followed by a performance of the U.S. Marine Band. Gerry received a statesman's honor, and it was the first time the U.S. Marine Band and the Color Guard had come to the Library of Congress.

In his opening remarks, Librarian of Congress James Billington, said: "Gerry Mulligan, whose career spanned five decades, worked gracefully in many styles and with many artists, defying the categories that so often narrow our vision of a creative spirit. Gerry Mulligan would not, could not, be categorized, and he flourished through changing times, in many cultures, and with many musical voices ranging from the baritone saxophone that was his principal instrument, to the full orchestra."

Billington also paid tribute to Franca Mulligan as "a valued friend with whom we have worked and will continue to work on many projects that have been inspired by Gerry's life and work."

Longtime friend of Gerry and Franca Mulligan, the Venerable Thamthog Rinpoche, abbot of monasteries in Tibet and master of the Sera Je Monastery in India and the Center of Tibetan Studies in Milan, came from Italy for the ceremony and draped a ceremonial scarf or “Kata” on the saxophone. He made the following statement on the music of Gerry Mulligan:

“Music is important to our lives and can have a positive or negative effect, depending on our motivation and the action of our mind. Gerry wrote beautiful music, very pure, which is a lasting and precious gift to the people of the world.”

Scott Robinson gave a special solo performance on Gerry’s baritone saxophone of the Mulligan composition “Ontet,” and the mellow tones of the saxophone resounded throughout the Madison Hall.

Following the reception by the Library of Congress and a dinner hosted by Franca Mulligan for her guests, many from Italy and other parts of the United States, the Gerry Mulligan Tribute Band performed an evening concert in the Library’s Coolidge Auditorium, in the Thomas Jefferson Building, with the Gerry Mulligan Trio and soloists Bob Brookmeyer, Randy Brecker, Dick Oatts and Scott Robinson, who played Gerry’s baritone saxophone. He said after the concert what an inspiring experience it had been to play Gerry’s sax.

The permanent exhibit of the Gerry Mulligan Collection is open to the public. On display is Mulligan’s gold-plated Conn saxophone, which will be played periodically in concerts at the Library of Congress. Other items on display are photographs that document Mulligan’s long career, including one of him at age fifteen or sixteen playing his first instrument (the

clarinet), music manuscripts in Mulligan's own hand, record covers, performance programs and posters, and a 1981 Grammy that he won for the best jazz instrumental performance on his album *Walk on the Water*. Dominating the back wall of the exhibition are handsome wood-block print portraits of Gerry Mulligan in different shades, by Antonio Frasconi.

Information on the permanent exhibit of the Gerry Mulligan Collection can be found at the Library of Congress website, at www.loc.gov/loc/lcib/9906/gerry.html.

The *Down Beat* Jazz Hall of Fame Museum and Jazz Club, designed and constructed in collaboration with Universal Studios, was opened in February 1999 at Universal City Walk in Orlando, Florida. The exhibit of great artists features a Gerry Mulligan display of memorabilia, with a handwritten manuscript and a large mural of the artists.

A doctoral dissertation by Jon Gudmundson, Assistant Professor, Saxophone, and Director of Jazz Studies at Brevard College, was presented in 1999 for the degree of Doctor of Arts, entitled "The Gerry Mulligan Quartet of 1952-53: A Study of the Arranging Style Through Selected Transcriptions."

"Miles: A Miles Davis Retrospective" was premiered at the Missouri Historical Society, St. Louis, Missouri, in May 2001, and it featured one of Gerry's baritone saxophones as part of the exhibition.

The Gerry and Franca Mulligan Foundation was established in 2001 to fulfill Gerry's wish to support talented young musicians. Franca R. Mulligan, President of Mulligan Publishing Co.,

Inc., with the assistance of Cathie Phillips, who has been with the Mulligans for more than twenty years, will continue to manage the legacy of Gerry Mulligan's music.